

# A CRITICAL STUDY OF IMAGERY IN THE ADI-GRANTH

## **A THESIS**

SUBMITTED TO THE PANJAB UNIVERSITY

FOR THE **DEGREE** OF

**Doctor of Philosophy**

IN THE FACULTY OF LANGUAGES

**Jagjit Singh Baggi**

M.A. (Eng. & Pbi.)

HEAD OF THE DEPARTMENT OF ENGLISH

L. L. R. GOVERNMENT COLLEGE

DHUDIKE

Supervisor

**Dr. S. S. Kohli**

M.A. (Eng. & Pbi.), Ph.D.

HEAD OF THE DEPARTMENT OF PANJABI

PANJAB UNIVERSITY

CHANDIGARH

## PREFACE

The following study is an attempt to understand the ideology of the saint-poets of the Bhakti Movement in Indian Literature from the angle of imagery. Adi-Granth not only propagates a unique religious philosophy, but it teaches a practical way of life also. This humble attempt is to make the delicate, subtle and unintangible spiritual experiences of these saint poets of the medieval times, vividly clear so that the ordinary man can have an easy approach to its ideology. It is a great treasury of philosophy which is universal in appeal and also transcends the limits of time and space.

I have devoted more than five years on this research work. But this work is only made possible by the help of many well-wishers and friends.

I acknowledge, wholeheartedly, and with thanks the guidance and inspiration received from my Supervisor, Dr. S.S.Kohli, Head of the Department of Panjabi and Dean of University Instruction, Panjab University, Chandigarh. This soft-spoken gentleman gave me affection and consolation in many critical moments during the period of my research.

I am thankful to the University Grants Commission, New Delhi for a book-grant of Rs. 800/-.



Dr. Harbhajan Singh (Delhi University), Dr. Ravinder Singh Ravi (Punjabi University, Patiala), Dr. Jagbir Singh (Delhi University) and Professor Harbhajan Singh (L.L.R. Govt. College, Dhudike) deserve gratefulness for their timely help and enthusiastic interest in my work.

In preparing reference cards, I was assisted by S. Bagga Singh (Dhudike), S. Jaswant Singh (Takhanwad), Daljit Singh & Parminder Singh (Threke) and Tejpal, my daughter. I feel indebted to them all.

I owe much to Mr. Lal and the staff (Panjab University Extension Library, Ludhiana), Mr. Surrinder Singh (Librarian, Khalsa College, Gurusar Sudhar), Mr. Satwinder Singh (Librarian, Govt. College, Ludhiana) and the entire staff of L.L.R. Govt. College Library, Dhudike, for being generous in issuing me necessary books as and when needed.

Many near and dear ones were constant sources of inspiration and encouragement for me. I request them to accept my warm gratitude.

Mr. Trilochan Singh, M.A. (Panjab University, Chandigarh) helped me earnestly in the preparation of the final draft and in giving the final touches to my thesis. I acknowledge, with thanks, his timely help.

*Jagjit Singh Baggi*

(Jagjit Singh Baggi)

12.4.1977

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## I N T R O D U C T I O N

## INTRODUCTION

The Adi Granth - the sacred book of the Sikhs - presents the essence of the Indian cultural, literary and religious heritage of the medieval period from twelfth to seventeenth century. Jaidev, a Bengali saint poet, belonged to the twelfth century and Guru Gobind Singh, the unparalleled hero of the people, wrote in seventeenth century and in the first decade of the eighteenth century. As only one hymn of the Tenth Guru is included, we fix the end of the seventeenth century as a limit. The great compiler and editor, Guru Arjan Dev ( proportionate credit goes to the scribe and assistant editor, Bhai Gurdas who is one of the greatest religious poets of Panjabi literature), sensing the necessity of the hour completed this monumental task of compiling the Adi Granth in 1604. Guru Gobind Singh included 59 hymns and 56 shalokas of the ninth guru and also one of his own. Dr. S.S. Kohli <sup>1</sup> feels that there is every possibility that the manuscript copy of the first or second recension might have been provided to the guru by some devoted Sikhs for the purpose of preparing the third recension.

The scholarly guru-poet, Guru Arjan, transcending the petty regional, parochial or factional prejudices and narrow-mindedness and ignoring the heinous and ill-reputed claims of caste and creed, concentrated whole-heartedly on

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1. A Critical Study of Adi Granth, p.17.

the selection giving the only consideration of ideological likemindedness. Bhai Gurdas, not only gave the selected material a written form but also helped the guru in sorting out the precious verses. Some poets like Shah Hussain, Kahna, Chhajju and Peelu came to Guru Arjan at Amritsar with the request to include their hymns in the sacred text. But because of the ideological differences, their verses were not included in the Adi Granth. The mystery why the 'vars' of Bhai Gurdas were not accepted remains a mystery.<sup>2</sup>

The hymns of the following saint poets are found in the Adi Granth:

#### I - Pre-Nanak Saints

##### (1) Jaidev (1170 A.D....) :

Jaidev was one of the five known poets at the court of Lakshman Dass, the king of Bengal. He belonged to the village Kenduli in the district of Birbhum, Bengal. His greatest and immortal literary achievement is the Sanskrit classic - "Gita Govind", which is rendered into English by Professor Puran Singh, a distinguished Panjabi poet. His contribution to the Adi Granth consists of two hymns.

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2. Merely blaming Bhai Gurdas of egoism is doing great injustice to the devoted scholar who was nominated by the great Guru to produce in black and white the verses of the great prophet-poets of the medieval period. From this charge of egoism on Bhai Gurdas, crops up another question - Was not Guru Arjan so far-sighted as to understand the real nature of a man whom the great honour of being the first scribe was to be bestowed. Moreover, his poetry is known, revered and honoured as the key to the Adi Granth. One fails to accept the charges of arrogance and egoism on such an enlightened soul.



(2) Sheikh Farid (1173 A.D. - 1266 A.D.) :

Sheikh Farid, the disciple of Khwaja Qutab Bukhtiar Kaki of Delhi and the guru of Khwaja Nizam-ud-Din Aulia, was born at Khotwal, and died at Pakpattan situated in Pakistan. He is considered as the first great Sufi and also the most influential muslim-saint under whom thousands and thousands of Hindus embraced Islam. His contribution is of four hymns and 130 shalokas. Among these shalokas are studded at proper places, three shalokas of Guru Amar Dass and eight of Guru Arjan Dev.

(3) Namdev (born 1270 A.D.) :

He was born at Narsi Bamani in the district of Satara, Bombay. This Maharashtrian saint, the son of a calico-printer, visited Panjab and a memorial is erected in his memory at village Ghuman (District Gurdaspur). It is said that he was so completely devoted and thoroughly sincere in faith that God had to come to him in physical form to accept his offerings. Mohammed Bin Tughlak ordered his death by throwing before an enraged elephant as Namdev did not perform the miracle of reviving the dead cow.<sup>3</sup> But he was saved by God. His verses are found in 'Abhang' as well as in the Adi Granth. There is some change in words of the same hymns included in both the sacred texts. His contribution is of 60 hymns.

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3. Adi Granth , p.1165.



(8) Ramanand (born between 1299-1410) 5

He was born at Mailkot between 1299 and 1410 in the family of arrogant Gaur Brahmans. Ramanuja had set up the idol of Vishnu at that place. Under his influence Ramanand started observing various ways of keeping himself pure. He did not even accept any disciple of the lower castes. But it was Kabir, the greatest religious iconoclast, who shattered the very basis of his false thinking by being his disciple. From thence he willingly included Pipa, Sain, Dhanna and Ravidas in the list of his disciples. His mind, after roaming in about the devotional and meditational pursuits of Krishna and Radha and then of Rama and Sita, concentrated on the religious philosophy of the Nirguna school of meditation. His contribution is of one hymn.

(9) Dhanna (1415 A.D.....) :

Dhanna, Jat (peasant) was born at Duan in Rajasthan. This simple-minded but utterly devoted idolator forced God to appear from a stone for accepting his offerings. In the later part of his life he became a monotheist. Others of delicate nature wrote "Artis", but Dhanna in his traditional 'Jat' style wrote 'Aarta'. He contributed four hymns.

(10). Pipa (1425 A.D.....) :

Pipa was a king of Gagaraungarh in Gujrat. He was, at first, a worshipper of Durga. He became a disciple

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5. A Cultural Survey of Guru Granth Sahib. p.25.

of Ramanand and came into the Nirguna school of religious worship. His contribution is of one hymn.

(11). Sain :

Sain was also a disciple of Ramanand. He lived in the last years of 14th Century and the beginning of the 15th Century. He was a barber by profession and worked at the court of Raja Ram, the King of Rewa. Once he, absorbed in the service of the saints, did not attend his duties at the court. God, disguised as Sain, served in his stead.<sup>6</sup> One hymn of Sain is included in the Adi Granth.

(12) Kabir (1398 A.D. to 1518 A.D.) :

It was Kabir whose attack on the wornout Hindu traditions, formalism, rites and ceremonies was the sharpest. This iconoclast was a great wit of his times. He was born of a Brahman widow who, fearing the attacks of the Hindu society, threw the child by the side of a tank near Banaras. Niru and Nima, a Muslim weaver couple, saved him from death and brought him up. From the very childhood, he had a saint like bent of mind and became, tactfully, the disciple of the Brahman Guru, Ramanand. Sikandar Lodhi, a fanatic Muslim king, tortured him by throwing him before an elephant. Instead of trampling him under the foot, the elephant bowed before him.<sup>7</sup> Thus he escaped all the ordeals. This founder of

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6. Bhai Gurdas, Var No.10.

7. Adi Granth, pp.870-71.

a religious sect, Kabir Panth, died in 1518 A.D. at Magahar, the accursed place according to the beliefs of the Hindus. His verses are found in 'Bijak' and 'The Adi Granth'. We find that the same hymn in 'Bijak' is a bit different from the one included in the Adi Granth. One can suppose that a hymn travelling from tongue to tongue naturally undergoes some change. 292 hymns including Pauris of 'Bawan Akhari, Thittin and 249 shalokas are included in the Adi Granth. Amongst them are found one shaloka of Namdev, one of Ravidas, one of Guru Amar Das and four of Guru Arjan Dev.

(13) Ravidas ( About 1384 A.D. to 1514 A.D. ) :

Ravidas, the cobbler was the disciple of Ramanand. The Harijan Community worship him as their Guru and temples are constructed everywhere in his memory. He was born at Banaras, the known pilgrim station of the Hindus. Ravidas had to bear tortures at the hands of the Brahmans. There is a belief that the great queen Mira Bai of Mevata and queen Jhali of Mewar accepted Ravidas as their Guru.<sup>8</sup> His contribution in the Adi Granth is of 41 hymns.

## II - Sikh Gurus

(1) Guru Nanak Dev (1469 A.D. to 1539 A.D.) :

The founder of Sikhism was born at Talwandi (Nankana Sahib) in Pakistan. After serving the Nawab of Sultanpur as a store-keeper, he devoted his whole life in the search of

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8. Dr. Marmohan Sehgal, A Cultural Survey of Guru Granth Sahib, p.27.

With the purpose of preaching truth to the Muslims and Hindus alike, he went on the four religious tours of India and abroad. Both the communities accepted him as their own holy saint. He criticised in his verse, the formalism and ritualism of Hindus; religious fanaticism of the Muslims; the egoism and arrogance of the rich feudal lords of his times. He contributed 974 hymns including pauris and shalokas.

(2) Guru Angad Dev (1504 A.D. to 1553 A.D.) :

He was born at Sarai Matta in Ferozepur District in the family of traders. Before becoming the Guru, his name was Lehna. Like Pipa, he was, at first, a worshipper of Durga, but changed his views after coming in contact with Guru Nanak Dev.. His sincerity and selfless service earned him Guruship in 1537. He contributed sixty-two shalokas.

(3) Guru Amar Das (1479 A.D. to 1574 A.D.) :

He was born at Basarke in the District of Amritsar. He was Vaishnava by faith. But the personality of Guru Angad fascinated him and he became his disciple. His faithfulness and devoted service won him Guruship in 1553 A.D. 907 hymns including pauris and shalokas of this guru are found in the Adi Granth.

(4) Guru Ram Das (1534 A.D. to 1581 A.D.) :

Lahore was the birth place of this great Guru who began the construction of the tank and temple at 'Guru Ka Chak' which became famous as Amritsar. He contributed 679 hymns

including pauris and shalokas.

(5) Guru Arjan Dev (1563 A.D. to 1606 A.D.) :

Guru Arjan was the youngest son of Guru Ram Das. He had to face a strong opposition from his brother Pirthia and his allies - the 'minas'. He completed the construction of the Golden Temple at Amritsar. He was the editor and compiler of the Adi Granth and the majority of the verses are composed by him alone. It consists of 2218 hymns including pauris and shalokas. He is considered as the first martyr of the Sikh Community.

(6) Guru Tegh Bahadur (1622 A.D. to 1675 A.D.) :

The Ninth Guru, the son of the Sixth Guru, was born at Amritsar. Saving religion from fanaticism and narrow-mindedness of Aurangzeb, he attained martyrdom. Guru Gobind Singh added 59 hymns and 56 shalokas of Guru Tegh Bahadur in the Adi Granth.

(7) Guru Gobind Singh (1666 A.D. to 1708 A.D.) :

After the martyrdom of the Ninth Guru, he became the guru at the tender age of nine. He transformed the saintly disciples of the nine Nanaks into fearless soldiers and named them 'Khalsa'. He, himself, changed his own name from Gobind Rai to Gobind Singh. He is the proud father of four sons who laid down their lives for a great cause and also the lucky son of a father, who, alongwith his flawless followers, happily greeted death. Though the authorship is not mentioned, but we



find one of his shalokas in the Adi Granth which is composed in response to a shaloka of Guru Tegh Bahadur. ~~It is the bad luck of the Sikh Community that the verses of this great poet, saint and soldier could not find a place in the Adi Granth.~~ He himself, passed on guruship to the Adi Granth. So, no follower could dare <sup>to</sup> add his verses in the Adi Granth. The only effort done by Bhai Mani Singh was not welcomed by the Sikh Community.

### III - Other Saints and Bards

#### (1) Bhikhan :

Bhikhan was a sufi saint of Lucknow District. Two of his hymns are included in the Adi Granth.

#### (2) Sur Das (1528 A.D.....) :

Sur Das of the Adi Granth is not the blind Sur Das, the author of immortal "Sur Sagar." He was a Brahman by caste and a saint by temprament. As the governor of Sandila Province, he squandered the revenues of the State on the saints. Fearing the displeasure of the king, he fled away but was arrested. After imprisonment for sometime, he was released from jail. Two hymns of this carefree saint are found in the Adi Granth.

#### (3) Sunder :

Sunder was one of the grandsons of Guru Amar Das. He composed a 'Sad' in Ramkali depicting the death of the third Guru and it is included in the Adi Granth.

(4) Mardana :

Mardana, the great musician, was a companion of Guru Nanak in all the four religious tours. He contributed three shalokas.

The other poets whose verses are included in the Adi Granth are:

- |      |          |     |                                     |
|------|----------|-----|-------------------------------------|
| (5)  | Kal      | ... | 49 (46 swayyas and 3 sorathas)      |
| (6)  | Kalsahar | ... | 4 swayyas                           |
| (7)  | Tal      | ... | 1 swayya.                           |
| (8)  | Jalap    | ... | 4 swayyas                           |
| (9)  | Jal      | ... | 1 swayya                            |
| (10) | Kirat    | ... | 8 swayyas                           |
| (11) | Sal      | ... | 3 swayyas                           |
| (12) | Bhal     | ... | 1 swayya                            |
| (13) | Nal      | ... | 6 swayyas                           |
| (14) | Bhikha   | ... | 2 swayyas                           |
| (15) | Jalan    | ... | 1 swayya                            |
| (16) | Das      | ... | 14 (7 swayyas, 3 Rad and 4 jholnay) |
| (17) | Gayand   | ... | 5 swayyas                           |
| (18) | Sewak    | ... | 7 swayyas                           |
| (19) | Mathura  | ... | 10 swayyas                          |
| (20) | Bal      | ... | 5 swayyas                           |
| (21) | Harbans  | ... | 2 swayyas                           |

(22 & 23 ) Satta and Balwand:

They contributed a var of 8 pauris. The first five

pauris were composed by Balwand and the other three by Satta.<sup>9</sup>

The order of the Poetry given in the Adi Granth is<sup>10</sup>  
as follows:

- I. Jupji - of Guru Nanak - the morning Prayer.
- II. Rahiras - the evening prayer - containing the following order of hymns :

- |                              |                           |
|------------------------------|---------------------------|
| 1. So Daru Raga Asa Mahla 1. | 5. Gujri Mahla 5.         |
| 2. Asa Mahla 1               | 6. So Purukh Asa Mahla 4. |
| 3. Asa Mahla 1.              | 7. Asa M. 4.              |
| 4. Gujri Mahla 4.            | 8. Asa M. 1.              |
|                              | 9. Asa M. 5,              |

- III. Sohila - the bed-time Prayer - contains the hymns in the following order :

- |                     |                      |
|---------------------|----------------------|
| 1. Gauri Dipki M. 1 | 4. Gauri Purbi M. 4. |
| 2. Asa M. 1.        | 5. Gauri Purbi M. 5. |
| 3. Dhanasari M. 1.  |                      |

- IV. The Ragas which are in the following order:-

- |             |                |
|-------------|----------------|
| 1. Sri Raga | 5. Gujri       |
| 2. Majh     | 6. Devgandhari |
| 3. Gauri    | 7. Bihagra     |
| 4. Asa      | 8. Vadhans     |

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9. Dr. Marmohan Sehgal, A Cultural Survey of Guru Granth Sahib, p.38.
  10. Dr. S.S.Kohli, A Critical Study of Adi Granth, pp.9-11.



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|----------------|------------------|
| 9. Sorath      | 21. Maru         |
| 10. Dhanasari  | 22. Tukhari      |
| 11. Jaitisri   | 23. Kedara       |
| 12. Todi       | 24. Bhairo       |
| 13. Bairari    | 25. Basant       |
| 14. Tilang     | 26. Sarang       |
| 15. Suhl       | 27. Malar        |
| 16. Bilawal    | 28. Kanara       |
| 17. Gaund      | 29. Kalyan       |
| 18. Ramkali    | 30. Prabhati and |
| 19. Nat Narain | 31. Jaijavanti.  |
| 20. Mali Gaura |                  |

In these Ragas the following order of hymns is observed:

1. Chaupade, Dupde, Tipde, Panchpade or Chhipade with the number of the musical notation of the Raga in serial order and the number of Mahla in serial order.
2. Ashtapadis with the number of musical notation of the Raga in serial order and the number of Mahla in serial order.
3. Solhe, if any, with the number of Mahla in serial order.
4. Poems with special sub-headings with the number of Mahla and musical notation in serial order which do not come under 1 and 2.
5. Chhants with the number of musical notation and the number of Mahla in serial order.

6. Vars of the Gurus in serial order followed by var written by bards, if any.
7. The hymns of the saints mostly beginning with Kabir followed by Namdev and other saint-poets.

V. Shlokas and Swayyas are given in the following order:

1. Shlokas Sahaskriti
2. Gatha
3. Phunhay
4. Chaubolay
5. Shlokas of Kabir
6. Shlokas of Sheikh Farid
7. Swayyas of Guru Arjan
8. Swayyas written by bards as panegyrics on the first to fifth Gurus in serial order.
9. Shlokas in excess of Vars by the first, third, fourth and fifth Gurus in serial order.
10. Shlokas of the Ninth Guru.
11. Mundavani or the seal consisting of two shlokas.

VI. Ragmala.

The first recension of the Adi Granth was completed by Bhai Gurdas in 1604 A.D. and was installed by Guru Arjan at Golden Temple, Amritsar. Now, it is in the possession of Dhirmal's descendants at Kartarpur. The second recension was got prepared by Bhai Bano when he took the first recension for binding to Lahore. The third recension was got scribed by

Guru Gobind Singh from various hand-written copies of the first two recensions in parts or in full, collected from various sources because Dhirmal bluntly refused to give the Guru the first recension. This third recension is known as 'Damdama Wali Bir'. Guru Gobind Singh added the verses of Guru Tegh Bahadur in it and also one of his own hymns which is attached with one of the shalokas of the Ninth Guru. In this age of printing, the third recension is popular and is available everywhere in the printed form.

The Adi Granth is a volume written in several languages and dialects. The saint-poets were the bards of the masses. They sang in the language which was understood by them. So the saint-language, which was widely understood, became the medium of their poetry. Poets like Kabir, Sain, Dhanna, Pipa, Parmanand, Ravidas, Surdas, Beni, Sadna and all the guru-poets used the saint language in their verses. Guru Nanak, Guru Arjan and Beni (in one of his hymns of Rag Parbhati) used Sahaskriti. We also find some changes in the use of this saint language by different saint poets. The reason being that the saint poets ~~who~~ belonged to different parts of the country and the saint-language could not escape the influence of their regional languages.<sup>11</sup>

Dr. Trumpp finds the beauty of Adi Granth in its being a rich treasury of Indian languages and dialects.

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11. Dr. S.S.Kohli, A Critical Study of Adi Granth, p.21.

In his words, "The chief importance of the Sikh Granth lies in the linguistic line, as being the treasury of old Hindi dialects." <sup>12</sup>

Jaideva uses a queer mixture of Sanskrit and the vulgar tongue of the masses. <sup>13</sup> The language of the Sahaskriti Shalokas is the admixture of Sanskrit and Western Apabhramsa. It was a sort of, immitation Sanskrit used by the Pandits of the time. In it, the use of Persian words has been intentionally and carefully avoided. One finds that in the use of Sahaskriti a deliberate attempt was made to Sanskritise the Apabhamsa of the period. <sup>14</sup> Besides Sanskrit, Eastern Apabhramsa, Western Apabhramsa, Marathi, Hindi, Panjabi, Sant Bhasha, Lehndi, Sindhi, Persian and Arabic are also used in Adi Granth. It is the only available store house of the medieval Indian languages and dialects.

There is a view that Adi Granth interprets Vedas in the folk language. But a critical study reveals that the saint poets especially Nanak and Kabir, rejected sharply the authority of the Vedas and all the various sacred texts of Hinduism. These saint poets of the Bhakti Movement

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12. Dr. Earnst Trumpp., Introduction to Adi Granth.

13. F. Kielhorn, A Grammer of the Sanskrit language.

14. Dr. S. S. Kohli, A Critical Study of Adi Granth.

which was a reaction against the formalism and ritualism of the prevalent religions, gave a different gospel befitting the changed circumstances. Dr. S.S.Kohli quotes Hughes -

Dictionary of Islam - "A careful investigation of early Sikh traditions points strongly to the conclusion that the religion of Nanak was really intended as a compromise between Hinduism and Muhammedanism, if it may not even be spoken of as a religion of a Mohammedan sect."<sup>15</sup> The idea of compromise between Hinduism and Islam has been emphasized by several writers such as Cunningham, Monier Williams and others. But there are some like Macauliffe, Dorothy Field and Greenlees who think that Sikhism is an independent religion having its own distinct features.<sup>16</sup>

In this research work, the object has been to study Adi Granth from the artistic angle especially to discover the beauty of the imagery used in it. As Adi Granth is a classic of Indian literature and the golden treasury of Indian medieval thought, an attempt was made to study it according to the principles of Indian poetics. The study of great Indian critics like Anandavardhana, Bharata, Dandin, Vamana and others reveals no clear definition of the image. No ancient Indian critic gave the image its due importance and place in his theory of poetry. Even the concept of image,

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15. Dr. S.S.Kohli, A Critical Study of Adi Granth, p.22.

16. Ibid.

as enunciated by the leaders and poets of the Imagist School of Poetry like \_\_\_\_\_ did not serve our purpose \_\_\_\_\_ being clear cut, \_\_\_\_\_ dried and a \_\_\_\_\_ in their poetry because it served their own \_\_\_\_\_ purposelessness.

Caroline Spurgeon, in her study of the Shakespearean Imagery considers similes and metaphors as images. So to find a proper definition of poetic image, the critics of the socialist school of Realism were studied.

While judging the poetry of Adi Granth, according to this new definition of the poetic image, one has to give a sympathetic treatment to the verses of the saint poets, so that the real beauty of the literary art of the poetry did not loose its luster because of its study according to the alien norms. But there was also a similarity between the two. The socialist realist critical theory and the poetic creations of the saint-poets are written with special purposes. Many a times, one finds that the images of the saint-poets, especially Guru Nanak and Kabir are quite successful according to the standards of these critics. Our definition of the poetic image is reached after struggling through every concept found anywhere among the Sanskrit, English and Russian criticism and examining on the touchstone of the truth of poetic creation. The critical theory is not the mother but the child of poetic creations.

The first chapter is an attempt to define poetry-image and poetic-image. The second chapter concerns the sources of the imagery of the Adi Granth. The third chapter concerns the general classification of imagery, the fourth with nature and outdoor images, the fifth with indoor images and the sixth with images from mythological sources, religions and other miscellaneous sources of imagery. The seventh chapter concerns the impact of the imagery in Adi Granth on Panjabi poetry up to the modern times.

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CHAPTER I

POETRY- IMAGE- POETIC IMAGE



## CHAPTER I

### POETRY - IMAGE - POETIC IMAGE

#### POETRY :

The question 'What is poetry?' - is so much discussed in literary theory that every body has a ready made definition of poetry. Even the illiterates say with ease, "The poem is a metrical composition." Whatelley also confirms this view when he says, "Any composition in verse, and none that is not, is always called, whether good or bad, a poem, by all who have no favourite hypothesis to maintain."<sup>1</sup> Almost everyone who starts the study of literature starts from poetry; every one who is in a mood to test the power of his pen, composes a poem; he who starts performing the duty of a horse fly<sup>2</sup> engages himself at first in the criticism of Poetry.

As to the definitions, we find 'poetry-like' definition of poetry. "Poetry is the morning dream of sweet minds."<sup>3</sup> Rene Wellek quotes the Horation formula - 'poetry is dulce' and 'utile'.<sup>4</sup> Scholars like the ancient Indian Sanskrit critics

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1. Whatelley, Elements of Rhetoric, III - (111) 3.

2. Pushkin, "Selected Prose"... 'Critics are like horse flies; they hinder us in our work.'

3. H. Colours, Literature and Criticism.

4. Rene Wellek, Theory of Literature, p.30.

Bhamah, Dandin, Rudretta and Vishwan strongly emphasise upon the element of beauty in poetry. Edgar Ellen Poe<sup>5</sup> and Shelly<sup>6</sup> thought of poetry as the creation of poetic beauty which satisfies our aesthetic hunger. Even Holmes whose stress is on imagery and imagination wants the poet to be guided by his aesthetic sense.<sup>7</sup> Courthope defines poetry as the art of producing pleasure,<sup>8</sup> and Coleridge wants pleasure to be the sole object of poetry.<sup>9</sup> But, while discussing fanciful and imaginative poetry, Coleridge himself says that poetry which merely gives pleasure is fanciful and poetry which continues the giving of pleasure with the discovery of truth is imaginative. Dr. Johnson considers poetry the art of combining pleasure with truth. One thing is very important about his definition and that is giving the first place to reason whose hand maid is imagination. <sup>10</sup>

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5. The Poetic Principle, "The rhythemical creation of beauty",
  6. Defence of Poetry, "Poetry makes immortal all that is best and beautiful in the world.
  7. Holmes quoted by Pritchard, Criticism in America, p.124 :  
"The poet links the most remote objects together by the slender filament of wit, the flowery chain of fancy, or the living pulsating cord of imagination, always guided by his instinct for the beautiful."
  8. Courthope, The liberal Movement in English Literature,  
"The art of producing pleasure by the just expression of imaginative thought and feeling in metrical language."
  9. Coleridge, Biographia Literaria, Chapter xiv, "Poetry is the antithesis of science, having for its immediate object pleasure, not truth."
  10. Dr. Johnson, Life of Milton, " The art of uniting pleasure with truth by calling imagination to the help of reason."

What do we mean by the truth as expressed in poetry?

"By poetic truth we mean fidelity to our emotional apprehension of facts, to the impression which they make upon us, to the feelings of pleasure or pain, hope or fear, wonder or religious reverence, which they arouse."<sup>11</sup> Supplementing this view E.A.Greening Lamborn says, "Art has nothing to do with absolute truth; it shows truth coloured by the artist's mood seen through the medium of artist's mind."<sup>12</sup>

Some critics are inclined towards the element of music in poetry. In poetry music is produced by the rhythm, the rhyme-scheme and the metre. Hudson thinks of metre as a powerful agent in the emotionalisation of thought - the process which brings the whole knowledge of the objective reality and the philosophical speculations of the Divine affairs, into the field of poetry.<sup>13</sup> Carlyle, considers poetry as musical thought,<sup>14</sup> and Dryden thinks of poetry as the music produced by words which are meaningfully arranged.<sup>15</sup> Chatfield defines it as the music of thought conveyed through the medium of musical language.<sup>16</sup> Hudson also favours the

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11. Hudson, An Introduction to the Study of Literature.
  12. E.A.Greening, Lamborn, The Rudiments of Criticism.
  13. Hudson, An Introduction to the Study of Literature, "Metre is a powerful aid in the emotionalisation of thought..... Metre, like music, makes in itself a profound appeal to the feeling."
  14. Carlyle, Hero and Hero-worship, lecture - iii, "Poetry - we will call musical thought."
  15. Dryden, "Poetry is articulate music."
  16. Chatfield, "Poetry is the music of thought conveyed to us in the music of language."

the use of 'regularly rhythmical language or metre' which is the source of producing a musical effect.<sup>17</sup> Carlyle defines poetry as harmony created by man and nature becoming one by merging in each other.<sup>18</sup> Because nature is a continuous and spontaneous influence on the poetic sensibility of the artist, almost all the poets aspire to create intense and intimate relationship with it.

Pritchard lays more emphasis on emotions.<sup>19</sup> Wordsworth considers that 'emotions recollected in tranquillity' become the mother of the baby-poetry.<sup>20</sup> For Mill poetry is emotionalised thought.<sup>21</sup> Watts Dunton is of the view that in poetry we use emotional and rhythmical language for the expression of the poetic imagery.<sup>22</sup> Even Milton thinks of poetry as the expression of imagery and passion and poetry, for Leigh Hunt, is the expression of passions.<sup>23</sup> Hazlitt

17. Hudson, An Introduction to the Study of Literature, "Poetry is a particular kind of art that arises only when the poetic qualities of imagination and feeling are embodied in a certain form of expression. That form is, of course, regularly rhythmical language or metre."
18. Carlyle, "Poetry is the harmonious union of man with nature".
19. Pritchard, Criticism in America, "Poetry, as a rule, is the expression of the emotions at their highest pitch."
20. Wordsworth, "Poetry is the spontaneous overflow of powerful feelings. It takes its birth from emotions recollected in tranquillity."
21. Mill, "What is poetry? but the thought and words in which emotion spontaneously embodies itself (Thoughts on Poetry and its variety - in Dissertations and discussions, Vol. I).
22. Watts Dunton, Encyclopedia Britannica, "The concrete and artistic expression of the human mind in emotional and rhythmical language."
23. Leigh Hunt, Imagination and Fancy, Chapter I, "The Utterance of a passion for truth, beauty, and power

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considers it as the language of passion and imagination.<sup>24</sup>

<sup>25</sup>Shelley and <sup>26</sup>Ruskin define it as the expression of imagination alone.

In short, we can say that poetry is the emotionalised, imaginative and spontaneous expression of the multi-dimensional and varied experiences of the poet - his own inner tensions and struggles and the eternal striving of the man to achieve his ideals. All these are stored up in the memory of the poet like the frozen snow on a mountain. The hot sun of inspiration becomes the cause of the melting process and the comforting and consoling cool water of verse starts its rhythmical and melodious flow.

#### The Poem as Heterocasm :

According to M.H. Abrams, "a poem is a disguised self revelation in which its creator 'visibly invisible', at the same time expresses and conceals himself." <sup>27</sup>

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- e. embodying and illustrating its conceptions by imagination and fancy and modulating its language on the principles of variety in unity."
- 24. Hazlitt, Lectures on English Poets, Chapter I, "Poetry is the language of the imagination and passions."
- 25. Shelley, Defence of Poetry, "Poetry .... the expression of the imagination."
- 26. Ruskin, Modern Painters, Vol. III, Part IV., "Poetry is... the suggestion by imagination of noble grounds for noble creation."
- 27. M.H. Abrams, The Mirror and the Lamp, p.272.





He bases his hypothesis on a good ground that the artist is always striving for 'the seemingly impossible'.<sup>33</sup> He says that poetry is - an imitation of the whole creation not only in the real, but also in the possible and further quotes Bodmer, a Swiss scholar, that the task of the poet is not merely to imitate real nature, but to imitate the power of nature in transferring the possible into the conditions of reality. So, the poet finds his materials of its imitations from the possible and not from the existing world. The poet, also, has a supernatural world to range in. In so doing he tries to create a poetic world which is a world quite different from our world that is full of chaos. Goethe says, "The artist, grateful to the nature which produced him, gives back to her a second nature, but one which has been felt, thought out, and humanly perfected."<sup>34</sup>

We differ from the following conclusions of Abram :-

(i) The real and poetic worlds alike become self-originating, autonomous, and self propelling, and both tend to grow out into their organic forms.<sup>35</sup>

(ii) Every poem is a microcosmos, a discrete and independent universe with its laws provided by the poet; his decision is absolute." <sup>36</sup>

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33. George Thomson, *Marxism and Poetry*, p.70.

34. Goethe, quoted by Henry Hallam, *Introduction to the Literature of Europe (15th to 17th Century)*.

35. M.H. Abrams, *The Mirror and the Lamp*, p.282.

36. *Ibid.*

These are two misleading statements. We admit that the poet is the God of his poem. But there is a world of difference between the God of the World and a god in the world. The poetic world of the poet is dependent upon the objective reality around him. It can never be autonomous. The structure of a poem is always created on the ground of the accumulated experiences of the poet concerned. The creator himself is a social being with his own limitations. Ruskin says, "One cannot go on singing in a burning house." The poet like God, cannot claim to be an isolated and independent being. And these 'possible', 'seemingly impossible', 'the ideal' - are not airy nothings. The ideal is nothing else than the material world reflected by the human mind and translated into human thought. Hudson says, "All art grows out of life; it is fed by life; it reacts upon life."<sup>37</sup> Ben Jonson<sup>38</sup> and Doyle<sup>39</sup> also confirm our view that the poet is a responsible citizen of his state and ~~being~~ being a conscious and conscientious human being has certain duties to perform. Rene Wellek and Austin Warren say, "The poet himself, is a member of society, possessed of a special social status; he receives some degree of social recognition and reward; he addresses an audience, however, hypothetical."<sup>40</sup>

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37. Hudson, An Introduction to the Study of Literature.

38. Ben Jonson, "Poetry is a dulcet and gentle philosophy which leads on and guides us by the hand to action with a ravishing delight and incredible sweetness."

39. Doyle, Lectures on Poetry, "It is the expression of 'dissatisfaction with what is present and close at hand.'"

40. Rene Wellek and Austin Warren, Theory of Literature, p.89.



The poet has to create identification with the objective world around him. He expresses through the medium of language which is a social creation. So in order to give a definite aesthetic ideal, he cannot free himself from the bondage of the objective reality around him.

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So we agree with Mathew Arnold :-

(i) "... poetry is at bottom a criticism of life; that the greatness of a poet lies in his powerful and beautiful application of ideas to life, to the question : - How to live?"

(ii) It is , "a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty."

Dr. V.Raghvan sums up this whole discussion in a very beautiful and simple definition of poetry, "Poetry is neither pure emotion and thought nor mere manner. A beautiful idea must appropriately incarnate itself in a beautiful expression." <sup>42</sup>

#### Image :

Hudson admits the importance of imagery in poetry when he, while discussing the revealing power of poetry

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41. Mathew Arnold, Essays in Criticism, Chap. The Study of Poetry.

42. Dr. V.Raghvan, Some Concepts of Alankara Shastra.

which is one of its chief elements, says, "It opens our eyes to sensuous beauties and spiritual meanings in the world of human experience and of nature to which otherwise we should remain blind."<sup>43</sup>

To become the subject of poetry every object, event and experience is to be transformed from its dull and monotonous existence into the blooming, shining and sweet scented image. This change occurs when it is dyed in the life-giving elixir - imagination. After passing through this process, "the truth shapes itself into living images which kindle the passion and affections, and stimulates the whole man," says Hudson.<sup>44</sup> It reveals the importance of imagery in the process of poetic creation. It is a confirmed view of all the known critics of the world that 'the poet in all ages and cultures, prefers images to abstractions, the sensational to the conceptual.'<sup>45</sup>

The word 'image' covers the whole field of human life and everything related to it. William Blake goes to the extent of saying : "Everything possible to be believed is an image of truth."<sup>46</sup> "Images are representation of likeness

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43. Hudson, An Introduction to the Study of Literature, p.90.

44. Ibid.

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45. Romanticism Reconsidered, /Chap. 'The Drunken Boat, p.9.

46. William Blake, quoted by C.Day Lewis, The Poetic Image, p.27.

of an animate and inanimate object."<sup>47</sup>

In the realm of psychology the term 'image' is defined in many different ways and from many different angles. As the human mind is divided into three parts viz. conscious, sub-conscious and unconscious, the psychologists of various schools of psychology explain this concept in various ways. Let us start from a simple definition by Marry Stuatt: "Image is a mental experience."<sup>48</sup> It is a mental picture perceived by the human mind through the five senses, as the word 'experience' means the sensuous empirical reflection of the external world by a particular man. In the words of William Macdougall: "The faint experience of sensory qualities are what commonly called as images."<sup>49</sup> "Images as the term is used by Psychologists, are representations of sensations."<sup>50</sup>

In the absence of the object, in question, our minds <sup>are</sup> form a picture. But we/not conscious of it because of the very presence of the object. So the image is "a mental picture of something not actually present".<sup>51</sup> Elaborating this concept, Thorndike says, "Images are feelings of things, qualities and conditions of all sorts as not present."<sup>52</sup>

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47. Encyclopedia Britannica, Vol.14, p.328.

48. Marry Stuatt, Modern Psychology of Education.

49. William Macdougall, An Outline of Psychology.

50. Norman Callan, 'Poetry in Practice', p.128.

51. Webster's Seventh New Collegiate Dictionary.

52. Thorndike, Elements of Psychology.

C.W. Bray defines images as, "Images are conscious memories which reproduce a previous perception in whole or in part in the absence of the original stimulus to the perceptions."<sup>53</sup> C.W. Valentine's definition is very simple and one can easily understand it: "When I close my eyes and form a mental picture of an absent friend, I get a visual image. When I get a mental replica of his voice, that is an auditory image." Defining primary-memory-image, Dr. J.B. Singh observes, "Such a representation of the object by an effort of the will, when the stimuli ceased to act on the senses and when the excitation too no longer exist, is called a primary memory image ..... It may be noted that the image in this sense refers to the revival, however, partial or imperfect of a perceptual experience."<sup>55</sup>

There is another dark but mysterious source of images, i.e. personal unconscious and collective unconscious. "In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix, there exists a second psychic

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53. Encyclopedia Britannica, Vol. 12, p. 103.

54. C.W. Valentine, Psychology and its Bearing on Education, p. 23.

55. Dr. J.B. Singh, A Critical Study of Shelley's Imagery and Revaluation of his poetic Art, p. 3.

system of a collective, universal and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents."<sup>56</sup> Explaining the dichotomy in imagery, Harold Hugg writes : "We have noted how our conscious non-conscious continuum projects a corresponding dichotomy in imagery - the reality imagery of conscious perceptual experiences contrasted with autistic imagery based on earlier perceptual experience which has been reconstructed in the unconscious. ... All human experience is lived not on a dual conscious non-conscious continuum, but that three regions are not distinguished upon it ... two end sections, the conscious and the unconscious, connected by a dynamic transliminal ante-chamber in which the creative flash occurs."<sup>57</sup>

Before proceeding to the discussion of premordial images, we try to understand the dream-images or compensatory images as they are sometimes called. Harold Hugg says, "By far the most important form of autistic imagery involved in creative work is the dream-image.... Second to the dream

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56. C.J.Jung, Collected Works, Vol.9th, Part I, p.43.

57. Harold Hugg, Imagination, p.293.



as a rich resource for creative work we must recognise the hypnoidal (hypnagogic and hypnopompic) imagery which includes hallucination, eidetic images, crystal images and such images of distortion as synaesthesia, diagram forms and body schema.<sup>58</sup> In dreams, the bewildering sequence of the images thrown up by the sleeping mind is due to the processes of interaction between emotional disposition lacking the customary control. Herbert Read quotes Freud as saying that the dreams as remembered are always fragments. If we try to bridge the gap between the experience of the dream and its expression by translating immediately the dreams into their verbal equivalents, the possibility only lies in doing it in a trance or automatism, e.g. the composition of the poem 'Kubla Khan' by Coleridge. In such a state the images of the dream draws words from the memory very much as a magnet might draw needles from the haystack. In dream (even in day-dreaming) compensatory images are created. According to Jung, 'if, within the conscious life, in relation to a parent, only reaction of admiration and affection are recognized, while other reactions, of hostile character, excited within the brain are repressed, these latter that tend to present in dreams a parent figure as object of violence or contempt (the figure of the hated father was fashioned from the energy of the repressed hostility.

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58. Harold Hugg, *Imagination*, Chap. IV., p.69.



Maud Bodkin defines pre-mordial images, or archetypes following in the foot-steps of Dr. C.G.Jung. According to her:

"Dr. C.G.Jung discusses the significance to the stirring in the reader's mind, within or beneath his conscious response, of unconscious force which he terms 'Pre-mordial Images' or archetypes.... These archetypes, he (C.G.Jung) describes as .... 'Psychic residue of numberless experiences of the same type, experiences which have happened, not to the individual, but to his ancestors, and of which the results are inherited in the structure of the brain, 'a priori' determinants of individual experiences."<sup>59</sup> C.G.Jung, himself, defines these archetypes or premordial images as the unconscious images of the instincts. He says, "There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into our psychic constitution, not in the form of images filled with content, but at first only as forms without content, representing merely the possibility of a certain type of perception and action. When a situation occurs which corresponds to a given archetype, that archetype becomes activated and a compulsiveness appears, which, like an instinctual drive, gains its way against all reason and will, ".....Yet instincts are impersonal, universally distributed, hereditary factors of a dynamic or motivating

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59. Maud Bodkin, Archetypal Patterns in Poetry.

character, which often fail so completely to reach consciousness that modern psychotherapy is faced with the task of helping the patient to become conscious of them .... they form very close analogies to the archetypes, so close in fact, that there is a good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behaviour."<sup>60</sup>

#### Image in Art and Literature:

During the last fifty years, we see a decline in the discussion of the concept of imagery. The followers of Socialist Realism in literature, no doubt, are struggling hard to get the artistic image back its lost ground. They understand and propagate that image determines the nature of art and giving way to the dangerous and fatal tendencies of modernism, is leading to the deterioration of art.

The Western aestheticians know it well that considering imagery as an essential characteristic of art would lead them to discuss the ideological significance of art and with it the problem of the commitment in art and literature. In an effort to justify the dehumanisation of art, they are somersaulting in a vain effort to play tricks in the field of art and literature. In the words of Mikhail Ovsyannikov: "... there has been a tendency in bourgeois

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60. C.G. Jung, Collected Works, Vol.9th, Part I, pp.43-44.

aesthetics to renounce the analysis of this concept (the artistic image) on the grounds that thinking in terms of artistic images is not a specific characteristic of art. The existence of non-figurative, i.e., abstract or, more precisely, non-objective art is quoted in support of this argument. Instead of the analysis of the artistic image, bourgeois aestheticians put forward the problems of the structure of a work of art (phenomenology, existentialism), artistic or aesthetic language (neo-positivism, semantics) or the creation and preception of artistic works (neo-freudism and the modern forms of experimental psychological aesthetics influenced by information theory)."<sup>61</sup>

Harold Hugg also admits that imagery is ignored by the western critics and the psychologist of the twentieth century: "... nineteenth century students of psychology paid close attention to the indispensable role of the image. During the first half of the twentieth century, however, under the mechanistic influence of Pavlov and Thorndike and the parallel positivistic climate in Philosophy the concern about imagery and other constituents of the imagination sharply declined."<sup>62</sup>

C. Day Lewis establishes the supremacy of image : "...the image is ~~xxx~~ constant in all poetry, and every poem is itself an image. Trends come and go, diction alters, metrical

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61. Mikhail Ovsyannikov, Problems of Modern Aesthetics, p.214.

62. Harold Hugg, Imagination, Chap. IV, p.70.

fashions change, even the elemental subject-matter may change almost out of recognition, but metaphor remains the life-principle of poetry."<sup>63</sup>

The problem of the artistic image as the central concept in art and literature has become very obscure, confusing and controversial. A world war in the realm of art and literature is going on. We find that truth is on the side of Sidney, P.Gurry, George Whalley, A. Lunacharsky, Belinsky, Chernyshevsky, E.L. Mascal, Mikhail Ovsyannikov and C.Day Lewis. Mikhail Ovsyannikov observes: "Art is incapable of renouncing imagery because imagery is its very soul, its essence and its main characteristic. Art loses its essence to the extent to which it ceases to constitute the comprehension of the real world through artistic images. True art capable of reflecting the infinitely complex changing patterns of the modern world, must be figurative. The process of thinking in terms of images has developed over many centuries and its cultural achievements are indestructible no matter what form of attack may be launched against them."<sup>64</sup>

Sidney says, "It is not rhyming and versing that maketh a poet... but it is that feigning notable images of virtue, vices or what else."<sup>65</sup>

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63.C.Day Lewis, The Poetic Image, p.11.

64.Mikhail Ovsyannikov, Problems of Modern Aesthetics, p.215

65.C.Day Lewis, The Poetic Image, p.48.

It does not matter that Sidney thought of the poetic image as an instrument only, as an allegorical device or, as he himself writes that image is a speaking picture, with this end, to teach and delight. Using the words 'to teach' reveals that there is a purpose behind the use of images. The image is not a distorted reality but a selective, chiselled and created slice of life with a view to propagate this or that ideology-though it is not naked but and is carefully veiled. C.Day Lewis says that the poetic image conveys to our imagination something more than the accurate reflection of an external reality and it looks out from a mirror in which life perceives not so much of its face as some truth about its face. "... the image ceases to be artistic when it fails to pronounce a verdict on reality."<sup>66</sup>

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P.Gurry discusses the importance of imagery in poetic creation and its contribution to poetry. He is of the opinion that this quality of precision, of clarity, of definition, is one of the vital contributions which imagery makes to poetry. Without imagery, poetry would be abstract and it would lack those qualities which raise it above clear and logical expression. It is imagery which vitalizes such expression, infusing it with copious suggestions of weights, buoyances, textures, sounds, movements, shapes and colours. But there is, too, an awakening of emotion, without which an experience would be dead, and also a

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66. Mikhail Ovsyannikov, Problems of Modern Aesthetics, p.225.

67. P.Gurry, The Appreciation of Poetry.



directing of emotion, without which the experience would be warped, confused and unshapely. A. Lunacharsky, considers that the flow of thought and emotions in literature is always in the form of images or it is linked with them: "It is especially evident in literature that it is the artistic content ... the flow of thoughts and emotions in the form of images or connected with images ... which is the decisive element of the work as a whole."<sup>68</sup> He goes to the extent of saying that 'literature is the art of images.'<sup>69</sup> George Whalley is of the opinion that it is the welling up of the images from the memory of a poet which makes him a poet. But when this flow is checked, the poet fails to write even a single line. In his words, "When a poet breaks down as a poet and ceases to write .. it is because the images cease to constellate and to well up from memory, the imagination has failed at its primitive and secret source."<sup>70</sup> Belinsky and Cheryshevsky agree with A. Lunacharsky when he declares that an artist talking about things is explaining them not as concepts but as images. E.L. Mascall also confirms their view that the typical instrument of communication in literature is not the concept but the image."<sup>71</sup>

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68. A. Lunacharsky, *On Art and Literature*, p. 14.

69. *Ibid.*, p. 19.

70. George Whalley, *Poetic Process*, p. 83.

71. E.L. Mascall, *Words and Images*, p. 109.



Mikhail Ovsyannikov has very beautifully tried to analyse this essential question regarding the importance of imagery in art and literature. While assessing the tricks of these shrewd western jugglers in the arena of art and literature, he questions, "Can one really accept the view that modern art has made a radical break with imagery and it should be based on new principles? The experience of the last fifty years provides the answer to this question. How many different versions of "non-figurative" art we have been offered : expressionism, symbolism, tachisme, optical art, kinetic art and so on and so forth. But all these "isms" have burst into nothing like soap bubbles."<sup>72</sup> "...The artistic image is an integral quality of true art and that the decline of art is first and foremost the disintegration of the artistic image,"<sup>73</sup> he concludes.

#### Imagist School of Poetry:

Every literary movement is a reaction and a revolt against some worn-out literary movement which fails to answer the social, political, economical and cultural questions posed by the given society. Every society is in a continuous process of change and every change is, in some way, for the betterment of the particular society.

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72. Mikhail Ovsyannikov, Problems of Modern Aesthetics, p.215.

73. Ibid., p.226.

During such a transitional period, literary dogmas and traditions fail to check the awakened consciousness of the people. Thus a new movement in the field of literature, takes birth. The Romantic Movement in English literature was a revolt against the Neo-classical literary tradition of Dryden, Pope and Dr. Johnson. It stood for the liberation of the individual spirit from the shackles of social authority. Under the influence of German Romantic Movement and the Progressive doctrine of the French Revolution, the Romantics (Wordsworth, Coleridge, Byron, Shelley, Keats, Crabbe, Shenstone, Elliot, Clare and others) made the poetry of the period replete with the love of liberty, the worship of nature, the hatred of tyranny and the idealisation of the life of the 'Solitary Reapers'. As 'Romanticism is an escape from realism',<sup>74</sup> Medievalism, Hellenism and Supernaturalism found expression in the poetry of this period. In short, it was the poetry of the airy flights on the wings of imagination. Because of its being over-enthusiastic about the extravagance in feeling, thought and taste, its feet only occasionally touched our earth.

The poetry of the Victorian Era shows its increased interest in the scientific and the socialistic ideas and also in the rapid growth of the democratic spirit. The spirit of human sympathy inspired some poets to plead

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74. Tolstoy, What is Art?

the cause of the down-trodden. For example, Thomas Hood's 'Song of the Shirt', Elizabeth Barrett Browning's 'The Cry of the Children', Tennyson's 'Lockersley Hall,' etc. The discoveries of science and its influence on the life of the people started to colour the poetry of the period. In the words of Crompton Rickett: "Tennyson treats Nature as an imaginative man of science; Robert Browning is often more like an analytic chemist than an artist; Methew Arnold and Arthur Hugh Clough are largely occupied with the discrepancies between scientific and religious faith."<sup>75</sup>

As a protest against intellectualism, Pre-Raphaelites raised their heads. They brought pictorialism, symbolism, medievalism, archaic diction and sensuousness in poetry. In the words of Saintsbury: "Coleridge's supernaturalism, Keats's sensuousness, Shelley's mysticism, Wordsworth's concern for "the meanest flower that blows" ....all merge into the poetry of the Pre-Raphaelites."<sup>76</sup> Dante Gabriel Rossetti, his sister Christina Rossetti and William Morris are some of the poets of this movement.

The last years of the nineteenth century were the years of confusion. Many forces were at work to pull down the edifice of Victorianism. The most prominent poets of this period are Stephen Spender and Robert Bridges

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75. Crompton Rickett, A History of English Literature.

76. Saintsbury, A History of Nineteenth Century Literature.

(Traditionalists), Francis Thompson and Alice Meynell (Roman Catholic Poets), Rudyard Kipling and W.H. Kenley (imperialists) and Thomas Hardy, John Davidson, Earnest Dowson and A.E. Houseman (Pessimists). There was a civil war in the field of poetry. In these chaotic conditions prevailing in the English society, no literary tradition was respected. It was a ripe time for experimentation. Two Satanic figures of the early years of the Twentieth century, Ezra Pound and T.S. Eliot, had a tremendous shaping influence on the poetry of this period. So Imagism, Surrealism, Vorticism and the so-called 'Apocalypse' school of poetry appeared.

Imagism (an Anglo-American school of Poetry) was started by T.E. Hulme, the theoretician and the first Imagist poet, through his lectures and talks in the meetings of his 1908 & 1909 clubs. Among others, these meetings were attended by Ezra Pound, who propagated and developed Imagism in England and America. "Imagism, an anti-romantic movement in English and American poetry, had a brief but extensive vogue among advance-guard writers of the period 1910-17. Its doctrine was developed by the American poet Ezra Pound from the aesthetic theories of T.E. Hulme ...."<sup>77</sup>

T.E. Hulme was opposed to the Symbolists's transcendental view of external reality and wanted to restrict the

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77. The American Peoples Encyclopaedia, p.10-951.

materials of art to the objective world<sup>78</sup> and to reproduce, without metaphysical implications, its impact upon the readers by using vivid, hard, chiselled and concrete imagery.<sup>79</sup> T.E. Hulme says, "It is the physical analogies that hold me... not the vain decorative and verbal images of the ordinary poets.... The process of invention is that of gradually making solid the castles in the air."<sup>80</sup>

About the contribution of Mr. Ezra Pound in propagating imagism, Coffman writes : "In the summer of 1912, he had first referred to a poem an 'Imagiste' and in November he published his 'Ripostes' with the appendix containing Hulme's five poems and the prefatory note which introduced 'Les Imagistes' as descendents of Hulme's 1909 club. In the Spring of 1913, he presented the first Imagiste Manifesto."<sup>81</sup>

78. Stanley, K. Coffman, Imagism, p.82 : "Hulme denied to poetry the right to use in any way with the absolute or the unknown, insisting that the poet confines his vision to the revelation of new analogies between objects of ordinary perception. His analogies were based upon the physical because that is what man can easily apprehend avoiding the search for the unknown and seeking instead freshness of individual feeling, he employed imagery which had no symbolic value and argued for a poetry that would not attempt to transcend reality but place it in new and original perspective."
79. T.E.Hulme, Speculations, p.134. : "Images in a poem 'endeavours to arrest you, and to make you continuously see a thing, to prevent you gliding through an abstract process.'"
80. T.E.Hulme, Notes on Language and Style, p.276.
81. Stanley K.Coffman, Imagism, p.138.



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Ezra Pound formed a group of Imagist poets which included Aldington, Hilda Doolittle, Flint, Amy Lowell, Cornwell, Williams, Upward, Cournos and James Joyce. He wrote that the principles of this literary movement were<sup>83</sup> mainly the following:

1. Direct treatment of the "Thing" whether subjective or objective.
2. To use absolutely no word that did not contribute to the presentation.
3. Regarding rhythm : to compose in sequence of the musical phrase, not in sequence of a metronome.

The next phase of the Imagist Movement (1914-17) was under the leadership of Amy Lowell, who got the three Imagist Anthologies ( 'Some Imagist Poets' 1915, 16, 17) published.<sup>84</sup> The other contributors to these anthologies were : Aldington, Hilda Doolittle, Flint, Fletcher and D.H. Lawrence. These six, Englishmen and Americans, formulated six tenets of their creed.<sup>85</sup> These were:

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82. Harold Monroe, "The Imagistes", Poetry and Drama, Vol. I, No.2(June) 1913.
  83. Ezra Pound, "Imagism", Poetry, Vol.I. No.6(March) 1913.
  84. Stanley K.Coffman, Imagism, p.31. : "The anthologies testifying for the first time to the existence of a specific body of Imagist doctrine as well as to a group of at least six members whose work attempted to illustrate the doctrine, were made possible by the tactful, yet capable and efficient leadership of Miss Lowell."
  85. Adventures in American Literature, p.280.



1. To use the language of common speech; to employ always the 'exact' word, not the merely decorative word.
2. To create new rhythms as the expression of new moods.
3. To allow absolute freedom in the choice of subject.
4. To present an image and not to deal in vague generalities.
5. To produce poetry that is hard and clear, never blurred or indefinite.
6. Finally, most of them believed that concentration is the very essence of poetry.

This movement had a widespread influence upon modern poetry. Even the American painters tried in their paintings to express the soul of any one or all the tenets of the Imagists. For example, Morgan Russell's "Eldest 23", Man Ray's "Mime", Georgia O'Keeffe's "White Barn", Charles Sheerler's "Church Street El" and Thomas Benton's "Chilmark".

After the publication of the last anthology 'Some Imagist Poets' (1917), Amy Lowell, Fletcher and Hilda Doolittle were of the opinion that they should not publish any more anthology.<sup>86</sup>

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86. Amy Lowell, *Tendencies in Modern American Poetry*, p.255. "These little books are the germ, the nucleus of the school; its spreading out, its amplification must be sought in the published work of the individual members of the group."

Concludingly, it can be said that 'the immediate beginning of the Imagist movement came from the English poet and critic T.E.Hulme. In America the movement was given publicity by Ezra Pound, and was supported by the purse and prowess of Amy Lowell'.<sup>87</sup>

What is Poetic Image? :

"Life is a heap of broken images."<sup>88</sup> These broken images are transformed by selection and creation in the hands of a genuine poet with his intellectual and imaginative faculties into poetic images, which one can sensuously perceive. These poetic images become units in the creation of a poem which, itself, is an image - a pattern which emerges from the whole structure of the poem. Emotionally arousing our human sympathies and feelings, the Image appeals to our aesthetic sensibility and by suggestion pronounce a veiled verdict on reality with the purpose of making our world better to live in. So imagery is not only the soul but the whole of a poem. To prove this statement, we are again to start from the world of art. What is Art? "Art, a specific form of social consciousness and human activity which reflects reality in artistic images and is one of the most important means of aesthetical comprehension and portrayal of the world".<sup>89</sup>

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88. T.S.Eliot, Selected Prose.

87. John Paul Pritchard, Criticism In America, p.212.

89. Rosenthal and P.Yudin (ed.), A Dictionary of Philosophy, p.31.

Human labour, in all its forms, is the basis of the artistic creation and it shapes man's aesthetic sentiments. The subject-matter of all art is man's aesthetical relations to the objective world around him and its development is conditioned by the development in the socio-economic structure of the society. In the primitive society, poetry (in the form of a song) grew spontaneously with dance and music. Christopher Caudwell explains it very beautifully: "Poetry is characteristically song and song is characteristically something which, because of its rhythm, is sung in unison, is capable of being the expression of a collective emotion....this collective emotion organised by art at the tribal festival, because it sweetens work and is generated by the needs of labour, goes out again into labour to lighten it. The primitive conducts such collective tasks as hoeing, paddling, ploughing, reaping and hauling to a rhythmic chant which has an artistic content related to the needs of the task, and expressing the collective emotion behind the task.... These emotions, generated collectively, persist in solitude so that one man, alone singing a song, still feels his emotion stirred by collective images."<sup>90</sup> These collective images were the source of aesthetic pleasure for all the members of the society. So through a spontaneous process, images were created by the primitive poet by imposing his wish on the process of production and the changing moods of Nature.

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90. Christopher Caudwell, *Illusion and Reality*, pp. 15-16,

The western critics also share this view to the extent of saying : "The poet, in all ages and culture, prefers images to abstractions, the sensational to the conceptual."<sup>91</sup>

Bliss Parrey has also confirmed this view: "Poetry is imagery and imagery is sensation."<sup>92</sup> Stephen Spender gives his opinion that the image is the basic unit of poetry.<sup>93</sup> "Absolute poetry is the concrete and artistic expression of the human mind in the emotional and rhythmical language."<sup>94</sup> As poetry is the artistic expression of the human mind, we are to see what is lying in the dark recesses of the human mind. "The human mind is not, as philosophers would have you think, a debating hall, but a picture gallery."<sup>95</sup> 'Our sensation, our consciousness is only an image of the external world,'<sup>96</sup> and its expression is best possible only through images. "Artistic Image, a specific method employed in art for reproducing objective reality, in a living concrete, sensuous, directly perceivable form in terms of a definite aesthetic ideal... It represents an inseverable, interconnected unity of the sensuous and

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91. N.Frye(ed), Romanticism Reconsidered, p.9.

92. Bliss Parrey, A Study of Poetry, p.48.

93. Stephen Spender, 'The Struggle of the Modern', p.111.

94. T.W.Duntton, Ency.Brit., Vol.18, p.106.

95. Dixon Machiece, quoted in the World of Poetry, p.210..

96. V.I.Lenin, Collected Works, Vol.14, p.69.

logical, concrete and abstract, immediate and mediate, individual and universal, accidental and necessary, external and internal, part and whole, appearance and essence, form and content. The dialectical unity of these opposite aspects, effected by methods proper to each art, produces images of characters, events and circumstances expressing lofty ideas and emotions."<sup>97</sup>

C. Day Lewis, agreeing with the above statement, admits that the romantic image is a mode of exploring reality just as art - romantic, realistic and naturalistic - is a specific form of the reflection of reality. "The romantic image is a mode of exploring reality by which the poet is in effect asking imagery to reveal to him the meaning of his own experience."<sup>98</sup> Discussing the scope of image, Henry E. Garrett is of the opinion that it covers all the fields of knowledge: "Images are mind pictures difficult to define precisely but familiar to all of us. An image is a personal experience of an object, person, or scene once actually seen, heard or felt. Memory - images are conditioned responses evoked by a name, a picture, a virtual account, or a description. Visual images are most common, though many people report vivid auditory images.

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97. Rosenthal and P. Yudin, A Dictionary of Philosophy, p.207.

98. C. Day Lewis, The Poetic Image, pp.58-59.



Ideas - that is, concept and other abstract verbal and mathematical formulations (for example, government, mankind,  $x^n$  and  $\sqrt{2}$ ) - are images from which the sensory associates have been as completely eliminated as possible."<sup>99</sup>

Neal Frank Doubleday accepts allusions as complex types of images: "... allusion is closely connected with imagery; indeed, a literary allusion may be a complex kind of image."<sup>100</sup> And he also establishes that rhythms are also a kind of imagery : He says that it is often convenient and proper to think and speak of rhythms as a kind of imagery when they are representational and there is an easily describable response to them. Dancing rhythms, galloping rhythms and marching rhythms are of this kind.

(a) Galloping Rhythm. Example :- Robert Browning's 'When They Brought the Good News' and Walt Whitman's Pioneers ! O Pioneers !!

(b) In Sidney Laniers - 'Song of the Chattahoochee' the rapidity of the rhythm is the sound image of the hurrying river.

(c) In Tennyson's - 'Break, break, break  
On thy cold gray stones, O Sea  
And I would that my tongue could utter  
The thoughts that arise in me.'

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99. Henry E. Garrett, General Psychology, p.352.

100. Neal Frank Doubleday, Studies in Poetry, p.73.



Here the rhythm is an image of the sound of the sea, and combines with a visual image.

From the above discussion we conclude that 'Imagery is not only the soul but the whole of a poem.

Literature, a social institution using language, a social creation, as its medium, is itself an expression of society. "The poet, himself, is a member of society, possessed of a special social status: he receives some degree of social recognition and reward; he addresses an audience, however, hypothetical."<sup>101</sup> The poet creates identification with the objective world around him. In order to give a definite aesthetic ideal, he by cheselling, selecting and creating to heighten for the reader his understanding of the reality, presents his sensory perception in images. "The identification of the poet with objects which appeal to his senses is the initial steps in image making."<sup>102</sup>

"Properly speaking, an image is a word which arises ideas of sensory perception."<sup>103</sup> Prescott calls the images the eye of the mind, the mental or ideal counterpart of the bodily eye.<sup>104</sup> Ronald Pecowk, writing on the importance of imagery in drama, says "Image is a revival, a reproduction by memory in the mind, of some sensual experience, undergone

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101. Rene Wellek and Warren Austin, Theory of Literature, p.89.

102. C.Day Lewis, The Poetic Image, p.67.

103. Robin Skelton, The Poetic Pattern, p.91.

104. Prescott, Poetic Mind, p.188.

in part including, in visual, auditive, tactile and other impetition associated with it."<sup>105</sup> "To psychologists and to any critic imagery in poetry is expression of sense-experience channelled through sight, hearing, smell, touch and taste, impressed upon the mind and set forth inverse in such fashion as to recall as vividly and faithfully as possible as the original sensation."<sup>106</sup>

From all these definitions, we find that image is a sensuous word picture. But the definition of an image is not that simple. During the centuries, the structure of our society has become so complex. With the change in economic relations, the whole superstructure also changes. As a result of it, the complexity of emotional associations common to all, has been increased. With it the poetic image, which expresses our emotional complexity, also undergoes some change. We do not now think of images as ornaments which are studded over the surface of a poem. The image is the gene which is the basis of the birth and growth of the organism of the poem. C. Day Lewis, himself, does not limit his definition of image to 'a sensuous word picture. It is his starting point. He says, "Have we perfected the definition if we say that the poetic image is a picture in words touched with some sensuous quality?"

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105. Ronald Pecowk, Art of Drama,

106. Fogle, The Imagery of Keats and Shelley, p.3.

Quite clearly, not. The journalist and the advertising copy-writer often create sensuous word-pictures."<sup>107</sup> On the other side, it does not mean that we can do without the element of sensuousness. John Press combines the intellectual element with sensuousness. "Often the imagery is neither wholly visual nor entirely symbolic but a fusion of pictorial images with sensuous and intellectual associations."<sup>108</sup> We have to be cautious of the other extreme of considering image as the product of intellect alone. "The literary image is not a product of intellect except in so far as intellect is involved in that creative operation of the whole mind which is imagination."<sup>109</sup>

Imagery in poetry is an appeal to the senses through words. Through the senses the emotions and intellect of the reader can be swiftly stirred. "Too much importance has always been given to the sensory qualities of the images. What gives an image efficacy is less its vividness as an image than its character as a mental event peculiarly connected with sensation."<sup>110</sup> "Imagery may be defined as words or phrases denoting a sense perceptible object.... but some other object of thought belonging to a different order and category of being. The sense perceptible object or image in question becomes a medium for conveying to the mind some notion regarding that other object of thought.

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107. C. Day Lewis, *The Poetic Image*, p. 19.

108. John Press, *The Fire and Fountain*, p. 154.

109. Frank Kermode, *Romantic Image*, p. 47.

110. I. A. Richards, *Principles of Literary Criticism*, Chap. xvi.

The image is momentarily a substitute for the object. This substitution may involve a comparison or it may not."<sup>111</sup>

From the above definitions, we find a hint that imagery also deals with 'some other object of thought' or 'an idea'. In a Dictionary of Philosophy,<sup>112</sup> thought is defined as 'the highest product of the brain as specially organised matter; the active process through which the objective universe is reflected in concepts, judgements, theories etc. Thought does not exist in the life of each individual as a purely intellectual process, but is inseparably linked with other psychological processes. It has no existence isolated from man's consciousness which is the highest form of reflection of objective reality inherent only in man. It is through consciousness that man realises his relationship to the objective world around him and exerts a purposeful action on the untamed forces of nature with the aim of subordinating them to the needs of the man. As the sensory images of objects form a part of the human consciousness, thought can not exist as a purely intellectual process by transcending the objective reality as it has no existence isolated from man's consciousness. Any sensory image of an object, any sensation

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111. Stephen J. Brown, The World of Imagery, p.2.

112. Rosenthal and P. Yudin, A Dictionary of Philosophy, pp.91-92.

is part of consciousness in as much as it possesses definite meaning in the system of knowledge acquired through social activity. So the thought is not free from the sensory images of the objective reality.

An idea is a sensory image that arises in the mind as a reflection of sensory objects. The Advanced Learner's Dictionary of Current English defines idea as a 'thought or a picture in the mind.' So sense perceptible expression which appeals to the emotional, intellectual and aesthetical side of the man forms a poetic image. Caroline Spurgeon helps us to reach its exact definition: "... the little word-picture used by a poet or prose writer to illustrate, illuminate and embellish his thought. It is a description or an idea which by comparison or analogy, stated or understood, with some thing else, transmits to us through the emotions and associations it arouses, something of the 'Wholeness', the depth and richness of the way the writer views, conceives or has felt what he is telling us.". "The image thus gives quality, creates atmosphere and conveys emotion in a way no precise description, however, clear and accurate, can possibly do," <sup>113</sup>

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113. Caroline Spurgeon, Shakespearean Imagery and What it tells us, p.9.



From the above discussion we reach the conclusion that a poetic image is the aesthetically chiselled, sharpened and imaginatively particularised artistic expression, in rhythmical and heightened language, of the sense perceptible word-picture concerning a perfect fragment of an experience charged with emotions or passions, concerning some lofty idea advocating some aspect of the poetic truth in order to pronounce, however, tiny, a veiled verdict on reality.

#### The Image and 'Image' :

The greatest contribution of Ezra Pound to the philosophy of Imagism is his differentiating the concept 'Image' from the image. In order to make it more clear for us we take the example of "To the Autumn" by John Keats. This poem is rich in sustained and purposeful imagery. The whole poem is divided into three parts. But we find a structural unity in the poem. If it starts from the morning of the autumn season, it passes through the noon and completes the whole circle of the day. It gives, in images, life in action and thus creates a pattern, a design, a complete whole - 'the Image' from its constituent parts - the images. S.H. Burton has very beautifully summed up the way in which imagery is used in this poem, in a few lines. "The images in verse 'one' describe the fruit and flowers of autumn; in verse 'two' the occupations of



autumn are the theme; verse 'three' is full of autumnal sounds. Underlying this image-pattern, there is a time movement also conveyed by the imagery. Verse 'one' with its mists is morning; verse 'two' is hushed with the heat <sup>of</sup> and/early afternoon; verse 'three' has moved on to evening with the sound of gnats, lambs, and the crickets, and gathering swallows to provide "music at the close". Thus the imagery sustains the poet's purpose which was to give in his comparatively short poem, the quintessence of the season."<sup>114</sup>

Now, imagery is a collective term for all the images of the poem. We can compare imagery to a chain. The different images (metal-rings) are connected to one another and this series of metal rings fitted into one another, is called a chain - 'An Image'. This chain served many purposes which a single metal ring cannot. If these rings are scattered on the floor and are not linked together, they can serve no purpose. It is their linking together into a chain that makes them all a power to chain someone or fasten something. Thus from the group of small images in a poem, emerges a pattern, a structure, 'An Image'. The imagery in a poem has the collective power of all the images taken together and some more. This 'some more' is that which helps it in transcending

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114. S.H.Burton, The Criticism of Poetry, p.101.

by becoming a new power apart from the collective strength of the group of images and thus immortalising it. Scientific theories may be replaced by a more advanced theory or they may become outmoded, but "the Image" cannot become outmoded. It exists in the given form as an unrepeatable whole. It does not mean that the Image frees itself from the complex of images, its component parts. If we want to revert it into its constituent units (the images), we can again delink this chain of imagery into the metal-rings. No doubt it will require much mental labour as the Image, for its existence, has to depend on the complex of images, its small and basic units. In the words of Mikhail Ovsyannikov, "Each individual artistic image is valid only in the given complex of images." 115

Let us now try to prove it from the artistic world of sculpture. What is the difference between a photograph and a piece of sculpture. The photograph is true to the reality because it is the undistorted image of the objective world. But a piece of sculpture is a subjective Image of the objective reality. "A photographer or reporter can also depict certain aspects of life and convey them through the medium of the senses, but here the product will not be an artistic Image because we are dealing with a photograph of reality, and the artistic Image is a subjective

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115. Mikhail Ovsyannikov, Ch. The Artistic Image, Problems of Modern Aesthetics, p.220.

image of the objective world. In the artistic Image objectively real objects and phenomena, seen in their typical environment and at the same time individualised, embody certain essential, important ideas, feelings, aspirations and aims of the given class, society and age." 116

This subjective element in the "Image", which is a complex (emotional and intellectual) of images, vitalises and immortalises the "Image". For example, 'Pieta' of Michelangelo. This masterpiece expresses Michelangelo's Neoplatonic belief that physical beauty is the manifestation of a noble spirit. It is daring for its naturalism and the deliberate distortions of visual effect. Michelangelo disregarded conventional reality and substituted for it strange and compelling paradoxes that build it into a super-reality. He does not call it an image but "The Heart's Image". This "The Heart's Image" is an Image of Mary taking into her lap dead Christ plus the subjectivity of immortal sculpture Michelangelo. The subjective element in 'Pieta' is that Christ, though dead, is still alive. His veins are shown distended by the pulse of life. His body seems lacking in strength and firmness as if with sleep. Traditional representation of The Virgin Mary is as a woman disfigured by grief and some irreparable loss. But here 'The Virgin' is represented bigger than life (Were she to stand she would be seven feet tall) and much younger than her son, Christ. Christ is life-sized and quite

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116. Mikhail Ovsyannikov, Problems of Modern Aesthetics, p.219.

well proportioned. Youthfulness of the face of Mary is the personification of perpetual purity. Like the rather bigger thumb of the hand of "The Blessed Widow" of Bernini (an Image of life, of death and of immortality expressed through this piece of sculpture) pressed against her breast betraying her heart-felt agony, Mary betrays her sorrow with a single gesture - an outstretched hand. Through the rather bigger thumb of the widow pressed against her breast and the shadowy, angular turbulence of her robes, Bernini projected both physical and spiritual stress in his sculpture "Blessed Lodovica Albertone - popularly known as 'The Blessed Widow'.

The beauty is that these deliberate distortions in no way disturb the viewer. "It is necessary to keep one's compass in one's eyes," said Michelangelo, "and not in the hand, for the hands execute, but the eye judges." To the illiterate critics who found faults with the youthfulness of his Virgin, the sculpture's only reply was; "Do you know that chaste women maintain their freshness longer than those who are not?" Without this subjective element, the "Image" does not exist. "New features may be added to the object in question only to the extent that they facilitate a more correct, profound reflection of the world, and a more convincing exposure of the essential features of reality in all its complexity, contradictions and constant development," says Mikhail Ovsyannikov.<sup>117</sup>

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117. Mikhail Ovsyannikov, Problems of Modern Aesthetics, p.223.

Thus we find that the poet or any other artist creates the "Image" by distorting reality here in this small image and exaggerating there in the other; chiselling this and selecting that and ultimately creates an over-all pattern, an organic structure. This is the process of transforming the objective reality into the "Image".

Stanley K. Coffman says, "The images are so arranged that the pattern becomes an Image, an organic structure giving a force and a pleasure that are greater than and different from the images alone."<sup>118</sup> "An isolated image, an image viewed outside of its context, is only half the image. Every image, every metaphor gains full life and significance from its context."<sup>119</sup> Eredell Jenkins shows that these isolated images, when merged into larger images, lose their individual character and the 'Image' emerges. "When a number of images are there in a poem, a closer and more purposeful acquaintance proves that these isolated images merge into larger images, their individual character is modified - we find an overall pattern that contains these images as details."<sup>120</sup>

This process shows how the images get transformed into the Image. The Imagists pleaded that the poem should be an Image, a Taj Mahal made of the images.

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118. Stanley K. Coffman, *Imagism*, p.207.

119. W.H. Clemen, *Development of Shakespeare's Imagery*, p.3.

120. Eredell Jenkins, *The Art and the Human*, p.190.

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From the above, we conclude that for Ezra Pound, the image was different from the Image. He wanted the poets to create an Image with the small images in the various stanzas of a poem. The definition of the "Image" by Ezra Pound is as under: "An 'Image' is that which presents an intellectual and emotional complex in an instant of time. I use the term 'complex' rather in the technical sense employed by the newer psychologists, such as Hart, though we might not agree absolutely in our application. ...." "It is better to present one Image in a lifetime than to produce voluminous works."<sup>121</sup>

T.E.Hulme makes the difference between the image and Image more clear when he says, "The complexity with which poetry deals is not mechanical but organic. Each "part" of a poem is "modified by the other's presence" and each to a certain extent is the whole."<sup>122</sup>

#### The Making of An Image

All art and literature is the fruit of man's aesthetically exploring the whole universe in order to satisfy the man's hunger - emotional, spiritual, economic, social, political - and to feed one's curiosity by aspiring to know the unknown and to achieve the desired ideal by

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121. T.S.Eliot (ed.), Ezra Pound's Collected Works,

122. T.E.Hulme, Speculations, p.135.



creating fantastic worlds of perceptible figures. In the words of Vladimir Shcherbine, this process involves "the process of aesthetically exploring the world - in other words, the process of artistic creativity - is an extremely complex one, and far from being confined to ideological selection, evaluation and rational perception, it involves intuition, imagination, emotions and subconscious impulses. The whole of the artist's spiritual being is engaged in the work of creation, and he displays his personal sentiments, inclinations and tastes in the way he handles the material he takes from real life. His imagination, or fantasy, is the creative force that arranges the raw material artistically, shapes it into a single whole, and lends it the form into which he pours his stream of impressions."<sup>123</sup> In order to understand this problem from the correct angle and to escape the philosophical confusions, Maxim Gorky's views about intuition and imagination are very useful. Intuition means "complementing experience with those components which the writer lacked in order to produce a perfectly finished image." And about imagination, "to imagine means to give shape, an image to chaos."<sup>124</sup>

William Cowper considers the mind of a poet, a miser's money bag. Shirley A. Barlow quotes him saying: "Arrest the fleeting images that fill the mirror of the

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123. Vladimir Shcherbine, *Lenin and Problems of Literature*, p.75.

124. Gorky, *On Literature*.

mind and hold them fast and force them sit, till he has pencilled off a faithful likeness of the forms he views."<sup>125</sup>

It is as if the poet is to produce the exact copy of the objective reality around him or to depict a still life as if he himself is the uncoloured lens of a photographic camera. Wallace Stevens reaches the other extreme, when he says, "The genuine artist is never true to the life."<sup>126</sup>

The poet does not produce a retinal impression of the objects around him. He gives us the subjective image of the objective world by transforming the distorted picture of reality. Defining realism, Howard Fast says, "... realism being that literary synthesis which through selection and creation heightens for the reader his understanding of reality."<sup>127</sup> <sup>128</sup> David Daiches tries to make it more clear. He says that a work of art may rather embody the 'dream' of an author than his actual life, or it may be the 'mask', the 'anti-self' behind which his real person is hiding, or it may be a picture of the life from which the author wants to escape. Furthermore, we must not forget that the artist may 'experience' life differently in terms of his art : actual experiences are seen with a view to their use in literature and they come to him already partially shaped by artistic traditions and pre-conceptions.

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125. William Cowper, quoted by Shirley A. Barlow, *The Imagery of Euripides*, p.6.

126. Wallace Stevens, *On Poetic Truth*, *Opus Posthumous-poems, Plays and Prose*, p.237.

127. Howard Fast, *Literature and Reality*, p.20.

128. David Daiches, *Critical Approaches to Literature*, p.325.

Harold Hugg discusses the image forming process which is the synthesis of inner and outer forces or we should say the dialectical process. Thinking on the lines of well-known psychologists - Claude Bernard and Cannon - Harold Hugg says, "... all the contents of the mind-perception, imagery, memory, thinking, feeling and imagination - all are powered by a fusion of outer-inner drives ; stimuli from the real world culture of moving people and things, integrated with stimuli from the inner flux of remembered imagery, motor tendencies, and unconsciously produced metaphor-images, symbols and concepts....The forming process is controlled by what the bipolar situation (outer scene and inner need) demands. In most stimulus-situations it is a flash of "meaning" - either a directive "sign" to act (a pointer) or an interpretive symbol of imagined conceiving. The latter is either definitional or relational. Under special conditions, the forming process is an auto-symbolizing process, occurring through the transformation of fantasy-images into metaphor images."<sup>129</sup> Schiller<sup>130</sup> says that the perception with the poet is at first without a clear and definite object, this forms itself later, and Lewis<sup>131</sup> wants the poet to create identification with objects which appeal to his senses and it is the initial step in image making. Then starts the organizing and chiselling work

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129. Harold Hugg, *Imagination*, p.305.

130. Schiller, quoted by C.Day Lewis, *The Poetic Image*, p.69.

131. C.Day Lewis, *The Poetic Image*, p.67.

of the imagination which helps creating a pattern, a design out of the irregular mass of dim, shapeless figures. Here we use imagination as it is defined by Gorky when he says, "To imagine means to give shape, an image to chaos. When the inspiration is there, intuition comes to its help in the process of creation because intuition means complementing experience with those components which the writer lacked in order to produce a perfectly finished image."<sup>132</sup>

Schiller, Lewis, Gorky have discussed here the conscious process of the making of an image. It would be unwise if we fail to value the role played by memory. George Whalley says, "Memory is the central factor in the process of imagemaking; without memory there can be no poetic creation."<sup>133</sup> There is no kind of mental activity in which memory does not intervene. We are most familiar with it in the case of images ... 'fugitive elusive copies of sensation', adds I. A. Richards.<sup>134</sup> Stephen Spender<sup>135</sup> clarifies this point : "If the art of concentrating in a particular way is the discipline necessary for poetry to reveal itself, memory exercised in a particular way the natural gift of poetic genius. The poet, above all else, is the person

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132. Gorky, On Literature.

133. George Whalley, Poetic Process, p.76.

134. I. A. Richards, Principles of Literary Criticism, p.106.

135. Stephen Spender, The Creative Process, 114.

who never forgets certain sense-impressions which he has experienced and which he can re-live again and again as though with all their original freshness."

Now let us deal with the process of the emergence of images from the unconscious and the subconscious. Lewis has explained it in 'The Poetic Image'. He quotes Dryden: "The creative process up to the emergence of formed images from the unconscious, is described by Dryden in his introduction to 'The Rival Ladies', where he speaks of the time when the play was only "a confused mass of thoughts, tumbling over one another in the dark.... moving the sleeping images of things towards light, there to be distinguished and then either chosen or rejected by the judgement." <sup>136</sup> E.S.Dalles<sup>137</sup> believed that imagination should be considered, not as a separate faculty from thought, but as thought in its 'automatic' or 'Unconscious operation. He imaged our consciousness as a lighted ring of sense girdled by an oceanos of darkness. Lewis himself, creating an image of a fisherman sitting on the sea-shore in search of a fish with his line baited, simplified the working of this process of image-making: "What emerges from the unconscious, when the line goes deep, is an image;

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136. C.Day Lewis, Poetic Image, p.69.

137. Ibid. p.70.



for it is a property of this sea to turn every experience into images - to bring out its emotional significance by steeping it in the medium of imagination. An image is a fact which has suffered this sea-change."<sup>138</sup> Rilke creates an image to explain the birth of an image: "Everything is gestation and then bringing forth. To let each impression and each germ of feeling come to completion quite in itself, in the dark, in the inexpressible the unconscious, beyond the reach of one's own understanding...with deep humility and patience the birth-hour of a new clarity."<sup>139</sup> Thus is born a poetic image. They are linked with each other in a chain and comes continuously without break. With the break, the poet is braked. George Walley<sup>140</sup> makes this point more clear when he says that when a poet breaks down as a poet and ceases to write, it is because the images cease to constellate and to well up from memory; the imagination has failed at its primitive and secret source.

#### Qualities of a Poetic Image :

Every poet is not like the fascist poet Ezra Pound or the royalist T.S.Eliot who would be insincere not only to the masses but to himself also. Let us laugh at those imagists who thought it better to remain mum about the subject-matter and applied their whole strength on aimlessly piling bricks, Who is a poet? The 'singing suffering' of

138. C.Day Lewis, The Poetic Image, p.70.

139. Rilke, quoted by G.Whalley, Poetic Process, p.78.

140. G.Whalley, Poetic Process, p.83.



humanity:

"And when man in his agony is dumb,  
I have God's gift to utter what I suffer."  
Goethe.

Sometimes Shelley transcends his ordinary human existence and ends his 'Ode to the West Wind' like this:

'O Wind! If winter comes, can spring be far behind." And thus instils optimism in his readers and inspired them to face the adverse circumstances like a hero. The poet is the tongue of the dumb people. And his readers interpret him as they are evoked and inspired. "The poet creates and the reader recreates. The poet transmutes his experience into a rhythmic verbal pattern of sensuous images and dynamic characters and the reader, in his turn, translates the pattern into a relishable experience which fuses all the sensuous, emotional and intellectual content of the pattern."<sup>141</sup> Christopher Caudwell gives his opinion about the poet who is inspired and is in a mood to compose some stanzas of poetry. He says, ".... when we speak of a poet as inspired, we mean that he is more at home than any other man in this artistic world of fantasy. He possesses in a high degree the faculty of penetrating beneath the surface to the essence of things and of expressing what he perceives in images. These images are eagerly accepted because they express what his fellows feel but cannot express for themselves." <sup>142</sup>

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<sup>141</sup>. G.B.Mohan, Response to Poetry, p.10.

<sup>142</sup>. Christopher Caudwell, Illusion and Reality, pp.171-72.

In Indian Poetics, the concept of 'Sadharnikarna' (Transpersonalisation) is considered applied when the poet hypnotises the readers and transports them to a higher state in which, with the 'Suspension of disbelief', the reader also transcends his narrow selfishness. G.B.Mohan observes: "...Sadharnikarna (Transpersonalisation) which is a pivotal concept in the theory of rasa. The concept of Sadharnikarna encompasses the processes of objectification, concretisation and universalisation. To embody his vision in a verbal complex of images and symbols, the poet snaps its connections with his practical egoistic interests and elevates it to the level of collective human experience.

Poetry reconciles the apparent opposition between the individual and the collective by enabling the reader to transcend the narrow confines of his egoistic interests and to realise his unity with the collective human sensibility."<sup>143</sup>

Now to judge the qualities of a poetic image, we are to focus our lens of critical approach from two opposite poles - the subjective and the objective tests. A successful poetic image has the following qualities in it:

1. Evocativeness,
2. Intensity.
3. Novelty and Freshness.
4. Familiarity.
5. Fertility.
6. Congruity.

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143. G.B.Mohan, Response to Poetry, p.6.

Evocativeness : for evocative power in an image, there is only the individual, subjective test, whereas the qualities of freshness and intensity can be gauged by objective critical standards as well. For example, let us feel the emotional impact of the image of Shelley:

'O, lift me like a wave, a leaf, a cloud,  
I fall upon the thorns of life, I bleed.'

This image stirs us with its beauty of expression of poetic emotion and thus appeals to our aesthetic sense and consequently gets a response from us and we start sharing the grief of the poet. Such rich images with the undercurrent of tragic-thoughts not only get a response by stirring our emotional world, but also have a cathartic effect on us. "Evocativeness is the power of an image to evoke from us a response to the poetic passion. An image need not be novel to do this; there are well-worn words such as moon, rose, hills, west - consecrated images, Mr. Rylands calls them, which always tend to create this response.... there seems to be a connection between the sensuous element in images and their evocative power."<sup>144</sup> Agreeing with Lewis, we feel that the real test of evoking a response in the reader is whether the poet in his composition has succeeded in transforming his individual feeling, emotions and passions into the poetic passions and aesthetic emotions and the feelings after erasing the dust of subjectivity, have emerged true human feelings.

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<sup>144</sup>. C. Day Lewis, The Poetic Image, pp.40-41.

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C. Day Lewis gives a beautiful example:

'He came all so stille  
Where his moder was  
As Dew in April  
That falleth on grass ...'

This carol gives us a series of images remarkable for their audacity and for the emotional precision which more than any other factor, makes for evocativeness.

Intensity: "By 'intensity' we mean the concentration of the greatest possible amount of significance into a small space; it is, noticeable how, in modern verse, metaphor holds the field over simile; intensity is achieved not only in the separate images, but through the closeness of the pattern within which a poem's images are related."<sup>146</sup> The retreat of simile and the advance of the metaphor in the field is simply for the reason that simile is not a helpful device as compared to metaphor. <sup>147</sup> W. H. Clemen is of the opinion that the particles "as" and "like" not only make the image stand out from the text and isolate it in a certain way; they also show that the object to be compared and the comparisons are felt as being something different and separate, the image and the object are not viewed as an identity, but that the act of comparing intervenes. The Imagists have gone to the extent of excluding simile

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145. C. Day Lewis, *The Poetic Image*, p. 45.

146. *Ibid.* p. 40

147. W. H. Clemen, *Development of Shakespeare's Imagery*, p. 22.

altogether. In an unpublished letter to Amy Lowell (dated 10.11.1917), Aldington<sup>148</sup>, while writing about T.E. Hulme's concept of poetic image says, "We wanted to write hard, clear patterns of words interpreting modds by 'images', i.e. by pictures, not similes."

Intensity of images in a line proves harmful in lyrics and poems composed for music. C. Day Lewis<sup>149</sup> is of the opinion that bold, intense or closely-wrought images are inappropriate to verse written for music, since they tend to destroy the balance between the word pattern and the melodic line. Whereas, for the evocativeness, the image has to depend upon the element of sensuousness, for in intensity the image needs a blend of intellectual and sensuous appeal.

Novelty and Freshness : C. Day Lewis, who has worked a lot on this topic in the chapter 'The Field of Imagery', gives first place to freshness and novelty. He is of the opinion that novelty, audacity and fertility of image are its strong points. "What the moderns look for in imagery, is freshness, intensity and evocative power....we may admire an image for its freshness without being moved by it."<sup>150</sup>

Freshness is that quality of an image which grows from the novelty of its diction, its material and reveals something new or the old and familiar fashioned in a unique and novel manner. Lewis gives an example of freshness

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148. Aldington, quoted by Stanley K. Coffman, *Imagism*,

149. C. Day Lewis, *The Poetic Image*, p.49.

150. *Ibid.* p.40.



in an image of Chaucer:

'Winsinge she was, as is a joly colt,  
Long as a mast, and upright as a bolt.'

Freshness and novelty comes in the poem of its own and not by any conscious effort of the poet to bring freshness for freshness sake. Nature in its varying moods, changing seasons, fascinating mornings and gloomy evenings provides a rich source of imagery. Nature is ever fresh and new and ever the same nature. It gives freshness in images. Goethe shows how a genuine poet creates another nature out of the nature he perceives through his senses: "From all that nature offers us we select for ourselves but a meagre quantity of that which is desirable, which can give delight; that which the artist brings must be completely understandable and pleasing to the senses, all of it must excite and appeal, all of it must give delight and peace of mind, all of it must be food for the spirit, all of it must enlighten and elevate; and the artist, grateful to nature which has produced him, offers it in return a sort of second nature<sup>151</sup> born of feeling and thought, a nature that is humanly completed.

The creative function of literature is to discover the unknown and create the new in order to explore life intellectually and emotionally and to suggest by creating worlds of new and fresh images befitting the ideal by affirming

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151. Goethe, 'Samtliche Werke, Bd. 32-36, quoted by Vladimir Shcherbine, 'Lenin and Problem of Literature, p.55.



or rejecting the real and the present.

Familiarity: Familiarity can be found in those concrete images which are created by the words and phrases commonly exploited in poems by the poets of a given age and society. Words like Lotus, rose, hill, moon, polestar - which through constant use in emotional contexts have created a permanent right of way through our hearts, are quite familiar to us all. Familiarity of the image gets a response from the reader because such an image penetrates the emotional world of the readers. In such cases, the process of creation on the part of the poet and the recreation of it by the reader is quite easy. The poet concretised in images his ideas, feeling, emotional reactions, instinctual urges escaping from the dark recess of the mind in the form of images and the reader, on his part, again transform them into the original or original-like by sharing its feelings, passions, reactions, etc.

There is a limit to everything. Too much familiarity breeds disinterestedness. Worn-out images harm the poetic creation instead of vitalising and making it more vigorous. The classical poets use more familiar images whereas the romantics and moderns are habitual in stress-passing. C. Day Lewis says, "The romantic image is a mode of exploring reality, by which the poet is in effect asking imagery to reveal to him the meaning of his own experience. With the romantic poet, the image-seeking faculty is unleashed and

wanders at large, whereas with the classical, it is tethered to a thought, a meaning, a poetic purpose already thought of, and its radius of action is thus far limited."<sup>152</sup>

Fertility: Fertility is the quality of an image that it has the power of imparting fertile feelings to the reader. It is not only the expression of our feelings, emotions and passions, but it also thrills the soul in such a way that it continues to haunt us and many a wave starts in our minds in all directions just like the waves in a tank when some pabble is thrown into it. Vladimir Shcherbine observes : " A peculiarity specific to the nature of an artistic image is that it evokes an emotional reaction that spreads to other similar images and phenomena, and the original image, therefore, acquires the meaning of a broad generalisation."<sup>153</sup> From the qualities of suggestiveness and audacity in an image, emerges fertility as the images find space and opportunity for flowering.

Congruity : "If there is any essential in imagery, it is not boldness, or intensity but congruity - that the image should be congruous with the passionate argument and also with the form of the poem, "says C.Day Lewis."<sup>154</sup> Congruity is the first and the foremost quality of an image. The

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152. C.Day Lewis, The Poetic Image, p.45.

153. Vladimir Shcherbine, Lenin and Problems of Literature, p.78.

154. C.Day Lewis, The Poetic Image, p.46.

poetic image is not an ornament but a living part of the organic growth of the poem. A mis-fit joint spoils the beauty and the usefulness of the whole chain of imagery in a poem. Every poetic image shines like a star when it is congruous with the general pattern of the particular poem. Even a good image loses its luster when it is thrown away from its context. W.H.Clemen discusses the problem of such isolated images when he says, "An isolated image, an image viewed outside of its context is only half the image. Every image, every metaphor gains full life and significance only from its context."<sup>155</sup>

About the quality of congruity in the poetic image, Miss Elizabeth Holmes has admirably said : "In this knowledge of proportion lies the essential character of great imagery, which till it embodies fitting conceptions is not great, but like that giant's robe upon a dwarf to which one of the speakers in Macbeth compared the usurper's empty title."<sup>156</sup>

From the above discussion in which the various qualities of a successful poetic image have been dealt with separately, we should not conclude that only one quality alone is enough for the success of a poetic image. But in order to shine like the sun, an image has to be a blend of several qualities fused into one inseparable whole. C.Day Lewis explains this view by giving a stanza from Mr. Auden:

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155. W.H.Clemen, Development of Shakespeare's Imagery, p.3.

156. Miss Elizabeth Holmes, quoted by C.Day Lewis, The Poetic Image, p.47.

'O dear white children, casual as birds,  
Playing amid the ruined languages.'

"To me, at least, they are highly evocative.... they present a certain freshness, a certain audacity of the image, pointed by the word 'casual' which throws equal light upon 'children' and 'birds', thus incidentally fulfilling Aristotle's demand that 'the metaphor from the analogous ought always to admit of paying back' i.e. of inversion. Again, the lines have intensity : the image holds something more than the outward demeanour of birds or children, something we can grasp only if we understand the significance of 'ruined languages'." <sup>157</sup> Evocativeness, intensity, novelty and freshness, familiarity, fertility and congruity - all are the qualities of a successful image. An image may have two or three of these qualities. In the absence of such qualities we can have only a 'sensuous word-picture', but not a fascinating and lively poetic image.

### The Function of Imagery

The poetic image served many purposes in poetry. If there is no image, there will be no poetry because by its very nature poetry is sensory and concrete. Poetry, while satisfying man's aesthetic hunger, shapes man's spiritual, emotional, cultural, ethical and intellectual world. Intellectual activity is involved when we are to

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157. C. Day Lewis, *The Poetic Image*, pp. 41-42.

find the relationship between two distant reality depicted in poetry through the use of two or more images in the same poem. Herbert Read quotes a modern French poet, Paul Reverdy, "The image is a pure creation of the mind. It cannot emerge from a comparison but only from the bringing together of two more or less distant realities."<sup>158</sup> Anna Balakian elucidates this idea further while discussing surrealist image: "The surrealist image has to be a far-fetched chance encounter of two realities whose effect is likened to the light produced by the contact of two electrical conductors. In the ordinary image, the terms of which are chosen on the basis of similarity, the difference in potential between them is negligible and no spark results."<sup>159</sup>

The rhythm in the whole poem and the pattern created by the images, makes the tidal waves in the psyche flow and thus harmonises the working of the inner world and systematises the roaring torrential flow of water of the mountainous region of our minds. Thus the poet systematises the chaotic world of emotions by presenting them through images and the images grow from the ordered state of his feelings and memories. Even a tiny image, in itself, is a pattern, a system, an organized existence. T.H. Pears says, "If, when we remembered or brought the past situations, they were always to act upon us 'en Masse', the events which had happened were to repeat themselves in

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158. Paul Reverdy, quoted by Herbert Read, *Collected Essays in Literary Criticism*, pp.98-99.

159. Anna Balakian, *Surrealism*, p.121.



strict chronological order. To surmount these difficulties, the method of images has been evolved."<sup>160</sup> "The function of poetry is to convey the 'sense' of things rather than the knowledge of things - and the image were not made of words at all, but were naked sense stimulus," says Bliss Perry.<sup>161</sup>

It is a fallacy to think that images are decoration pieces. No doubt they add to the beauty of this bride (poetry), but only by being a part of its living growth. "The imagery of a poem is a part of a living growth, even decorative and conventional images can hardly be detached for examination without losing some of their sparkle", says C. Day Lewis.<sup>162</sup> The poem which is replete with these sensuous word pictures charged with poetic passion and emotion and with some poetic truth to hint at, surely stirs our aesthetic sensibility.

The mystical experience of some transcended and enlightened soul remains unintelligible when the confused, mysterious and misty atmosphere of his poetic personality does not find words for expression. In such a critical situation, the poet finds images to give life and form to his experiences. "The images in poems are like a series of mirrors set at different angles, so that, as the theme moves on, it is reflected in a number of different aspects.

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160. T.H. Pears, The Place of Imagery in Mental Process, p.23.

161. Bliss Perry, The Study of Poetry, pp.94-95.

162. C. Day Lewis, The Poetic Image, p.40.



But they are magic mirrors, they do not merely reflect the theme, they give it life and form, it is in their power to make a spirit visible."<sup>163</sup>

The images are a source of creating emotional relationships between the worlds - the inner world of the poet and the objective world outside because through the poetic image the human mind creates close relations with every thing of the present and the past. George Whalley explains this idea more vividly when he says, "... feeling is not something added on the sensory images, but that the feeling is the image, that it is the feeling that abides in memory, secretly combining with and modifying other feelings."<sup>164</sup> These feelings, emerging into the light, seek some form and appear as images in poetry and even in painting or sculpture. " Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends. But one who allows art to realize its purpose through him. As a human being, he may have moods, a will and personal aims, but as an artist he is "man" in a higher sense, he is "collective man" - one who carries and shapes the unconscious, psychic life of mankind." <sup>165</sup>

Under the spell of inspiration, the poet transcends his individual self and becomes one with humanity. From

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163. C.Day Lewis, The Poetic Image, p.80.

164. George Whalley, Poetic Process, p.176.

165. Mark Schorer (ed.) Criticism, Ch. Psychology and Literature by C.G. Jung.

that level he objectifies his feeling, emotions and passions in the form of poetic images on the solid ground of an ideal. These images are converted into similar feelings, emotions and ideas in the heart of the reader thus elevating him and freeing him from the bondage of his personal existence.

### Elements of An Image

Literature not only represents the known by transforming it in accordance with the needs of the present but it discovers the unknown also and creates the new in order to explore life intellectually and emotionally and gives suggestions by creating worlds of new images befitting the ideal by affirming, rejecting and moulding the reality. In the poem, the intention of the poet is always expressed in the selection and presentation of images and thus he is also pronouncing a veiled verdict on the realities of life as experienced by him. In all true poetry, the intention of the poet is always expressed but the beauty lies in concealing it in the poetic creation.

The basic elements of an image are - feeling, emotion, passion and sensuousness.

### Feelings:

The poet is not an automaton and not merely a medium through whom some mysterious force gives expression to its own dictates. "The poet himself is a member of society, possessed of a specific social status; he receives some

degree of social recognition and reward; he addresses an audience, however, hypothetical."<sup>166</sup> It is he, himself who wants to say something and he, being a responsible member of a society, has to have a conscious control over his expression. Failing which the sensations, in the forms of images would naturally surge up into his mind and would tumble out in the heat of his feelings and passions. It is he who gives meanings to his various sensations for making them perceptible to his readers. It is the freshness, vividness and originality of his experiences which save his images from becoming stale. In the words of H. Coombes: "A Stale and ready-made image is almost invariably evidence of an absence of original first-hand experience in the user."<sup>167</sup> "Images are feelings of things, qualities and conditions of all sorts as not present," says Thorndike.<sup>168</sup> Images are the memories of persons and events coloured by the feelings of the poet who is flying on the wings of imagination at the time of creating images. Richness and variety of imagery reveals the fact that a poet is more than usually sensitive to physical impressions and has cultivated human sympathy and feelings in his heart.

The social reality provides the poet with experiences of all types in the form of sensations. The poet is not a mirror to reflect the object. Even the mirror has its own colour and the object reflected through it is more or less

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166. Rene Wellek & Warren Austin, *Theory of Literature*, p.94.

167. H. Coombes, *Literature and Criticism*, Chap. Imagery.

168. Thorndike, *Elements of Psychology*.

changed. The poet's memory is the store-house of feelings which colour and modify the new and real sensory impressions and in return it is also coloured and modified by these new experiences of the poet. This interaction continues in the minds of all human beings, but the sharpened sensibility of the poet perceives them more acutely. The poetic image is not the recreation of an object but it presents a new and subjective reality coloured by the feelings of the poet. C. Day Lewis confirms our view: "Every image recreates not merely an object, but an object in the context of an experience, and thus an object as part of a relationship<sup>169</sup> being in the very nature of metaphors." Feeling is not something added on the sensory images, but that the feeling is the image, that it is the feeling that abides in memory, secretly combining with and modifying other feelings. When these feelings emerge into the light and seek a body, they take on the aspect of image in poetry.

The images of the external world are perceived by the poet through his senses and some emotional vibrations are stirred in his mind. Many a times some memory of a past experience is lying dormant in the inner recesses of the mind and a new experience not only causes disturbance in the mind but revives the sleeping memory also, and a state of restlessness or some feeling of loneliness and isolation grips the poet. He starts feeling that he is not a part

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169. C. Day Lewis, The Poetic Image, p.29.

but the whole. He transcends his human existence and feels himself the creator of his own created universe. He passes judgement, makes prophecies and declares his verdicts on realities. In doing so, he finds only the poetic image as the source of making others understand what he wants to convey. This he does by appealing to the tenderself of the man - the world of his feelings.

### Emotions :

"Poetry is a sort of inspired mathematics, which gives us equations, not for abstract figures, triangles, spheres, and the like, but equations for the human emotions."<sup>170</sup>

Discussing about emotions in artistic imitation of the objective reality, Wimsatt and Brooke observe: "Artistic imitation is the more pleasant if it contains a touch of emotion - as when a portrait of a beautiful human countenance shows a melancholy cast."<sup>171</sup> An image which does not appeal to our emotions is not a poetic image. The great English critic, T.S. Eliot does not instruct us to escape from human emotions, but from the personal emotions, which are distorted, different and perverted subjective form of emotions. His definition "Poetry is not a turning loose of emotion, but an escape from emotion" is connected with his "The emotion of art in impersonal and the poet cannot reach this impersonality without surrendering himself wholly to the work to be done."<sup>172</sup> And in his essay 'Hamlet and his Problem' - T.S. Eliot tells us about the correct

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170. Ezra Pound, Quoted by Wimsatt and Brooke, Literary Criticism, A Short History, p.664.

171. Wimsatt and Brooke, Literary Criticism, A Short History, p.255.

172. T.S. Eliot, Selected Essays, pp.10-11.



way of the expression of the 'impersonal emotion' : "The only way of expressing emotion in the form of art is by finding an 'objective correlative'; in other words, a set of objects a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked. He is of the opinion that in art and especially in poetry, the artist communicates his emotions through poetic images. The reader, after the study of the poem, again forms emotions from those images which are created by the poet in that poem. Christopher Caudwell observes, "These emotions, generated collectively, persist in solitude so that one man, alone, singing a song feels his emotion stirred by collective images .... For this world of art is the world of social emotion - of words and images which have gathered as a result of the life experiences of all, emotional associations common to all, and its increasing complexity reflects the increasing elaboration of social life."<sup>173</sup> At this juncture we should differentiate personal emotions from poetic emotions (aesthetic emotions) and personal passions from poetic passions. We are to escape from the romantic outbursts of redhot unchecked flow of lava from the volcano of the heart. There is no doubt that everything that has taken shape as the poetic image bears the stamp of the poet's emotions, but the poetic emotion, as expressed through images, is not personal and individual, but

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173. Christopher Caudwell, *Illusion and Reality*, p.18.

becomes social so that the reader can share the emotional thrill. In 'A Dictionary of Philosophy, Lenin is quoted as saying: "Without human emotions, Lenin said, there has never been, cannot be, and will not be any human search for truth."<sup>174</sup> Caroline Spurgeon is of the opinion that the ideas and thoughts in poetry can be transmitted through the emotions. In her words; "A description or an idea, which by comparison or analogy; stated or understood, with something else, transmits to us through the emotions and associations it arouses, something of the 'wholeness' the depth and richness of the way the writer views, conceives or has felt what he is telling us".<sup>175</sup> Poetic image presents the poetic truth about the human life only through the emotions because emotions are a specific form of reflection of reality. It is through them that we see our relation with our fellow human beings and the objective reality around us. In the words of Christopher Caudwell: "Its (poetry's) emotions are attached to real objects and this gives them a certain particularity. Reality hovers in the ego's vision. This means that poetry is concrete and particularised."<sup>176</sup> According to Ezra Pound, every poem should be the 'Image' and he defines such an 'Image' as "that which presents an intellectual and emotional complex in an instant of time."<sup>177</sup>

What is poetry written for? The poet wants to convey

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- 174. Rosenthal and P. Yudin, A Dictionary of Philosophy, p. 137
  - 175. Caroline Spurgeon, Shakespearan Imagery and What It Tells Us, p.9.
  - 176. Christopher Caudwell, Illusion and Reality, p.133.
  - 177. T.S.Eliot(ed.) Literary Essays of Ezra Pound. P.4.

his reactions to the happenings in the outer and his inner world. Doing so he either tries to relieve himself of his emotional tension by presenting his psychological complexes through images or creates a phantastic world of his own imagination which images his ideals and thus presents an alternative to this harsh, hard and cold world. He wants to stir the readers emotionally and intellectually, so that they can become his comrades in the great cause of transforming the world.

In his incomplete definition of the poetic image, C. Day Lewis tells us about the importance and unavoidable role played by emotions in the creation of poetic images: "The poetic image is a more or less sensuous picture in words to some degree metaphorical, with an undernote of some human emotion in its context, but also charged with and releasing into the reader a special emotion or passion."<sup>178</sup>

#### Passion :

In his poem, the poet expresses his own personality. He voices his own passionate reactions which remain concealed in his memory after being formed in his struggle with the objective reality around him. Many a time, in the memory of the poet lies the sleeping passionately experienced movements which becomes a part of his spiritual ego. He only needs a small sparkle to bring them to life. When they

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178. C. Day Lewis, The Poetic Image. p.22.

are revived, they appear in the form of images with a bit altered contours, a charged face. T.S. Eliot says, "Only a part of an author's imagery comes from his reading. It comes from the whole of his sensitive life since early childhood.... when we try to recall visually some period in the past, we find in our memory just the few meagre arbitrarily chosen set of snapshots that we do find there, the faded poor souvenirs of passionate moments."<sup>179</sup>

The ideocyncrasy of the poet is revealed in the passionate expression of his feelings in the form of images which, sometimes, escape under the heat of the moment or when the conscious mind is relaxing because the poet is cherishing some blissful experiences of the past. In the words of Coleridge: "Images, however, beautiful... do not themselves characterise the poet. They become proofs of original genius only as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion."<sup>180</sup>

#### Sensuousness :

Sensuousness in imagery is the topic that is already very much discussed. About the importance of the element of sensuousness in imagery, Coleridge observes: "Sensuousness ensures ... that definiteness and articulation of imagery and that modification of the images themselves, without

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179. T.S. Eliot, *The Use of Poetry and The Use of Criticism*, p. 148.

180. Coleridge, quoted by C. Day Lewis, *The Poetic Image*, p. 19

which poetry becomes flattened into mere didactics of practice or evaporated into a hazy unthoughtful daydreaming."<sup>181</sup> It is the sensuousness of the poetic image that causes a response in the heart of the reader by stirring him emotionally and thus creating the desired impact on him. It helps the poet in conveying his abstract thoughts and those higher ideas about spirituality in the form of images. In simple words, Fogle explains the role played by sensuousness in the creation of poetic image: "Imagery in poetry is expression of sense-experience channelled through sight, hearing, smell, touch and taste, impressed upon the mind and set forth inverse in such fashion as to recall as vividly and faithfully as possible like the original sensation."<sup>182</sup>

### Simile and Image

Simile is putting side by side two different objects sharing with each other at least one similarity. The 'New National Dictionary' defines simile as : "explicit statement of some point of resemblance observed to exist between two things which differ in other respects." As to its position among figures of speech, it is the simplest and the easiest one. Almost every poet, consciously or unconsciously uses it. In her study of Shakespeare's imagery, Caroline Spurgeon includes all the similes and metaphors as images. In her words; " I use the term 'Image' here as

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181. Coleridge, Poems and Prose, p.226.

182. Fogle, The Imagery of Shelley and Keats, p.3.



the only available word to cover every kind of simile, as well as every kind of what is really compressed simile - metaphor."<sup>183</sup>

But the modern poets refrain from the use of simile as if he is afraid of it. "Whereas romantic imagery was in the main expansive, the metaphor or simile enriching and prolonging the thought by opening up new vistas of related emotion, the Sitwellian image and the imagery of much other modern poetry is static and limited to one aspect, forbidding any development of the comparison."<sup>184</sup> W.H. Clemen is of the opinion that the use of simile in poetry intervenes in the progress of thought and is not a helpful literary device. In his words: "The particles "as" and "like" not only make the image stand out from the text and isolate it in a certain way; they also show that the object to be compared and the comparison are felt as being something different and separate, the image and object are not yet viewed as an identity, but that the act of comparing intervenes."<sup>185</sup>

Even the poets of 'The Imagist Movement in English Literature' (1908-1917) did not think of simile used in imagery as a helpful device. In a letter (unpublished), Aldington writes to Amy Lowell on 10.11.1917 about T.E. Hulme's

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183. Caroline Spurgeon, *Shakespearean Imagery, and What It Tells Us*, p.5.

184. G. Bullough, *Trends in Modern Poetry*.

185. W.H. Clemen, *The Development of Shakespeare's Imagery*, p.22.

concept of an image : "We wanted to write hard, clear patterns of words interpreting moods by 'images' i.e. by pictures, not similes." As an example of a successful image according to the Imagists, we take some lines from Aldington that in all respects fit the definition of T.E. Hulme:

"The chimneys rank on rank  
Cut the clear sky;  
The moon  
With a rag of gauze about her loins,  
Poses among them, an awkward Venus."

#### Image and Metaphor

Metaphor is a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them. "The use of words to indicate something different from the literal meaning, as in 'I'll make him eat his words' or 'He has a heart of stone'."<sup>186</sup> Spurgeon<sup>187</sup> thinks of metaphor as a "compressed simile" and Norman Callan as "an imaged statement."<sup>188</sup> The symbolical use of imagery reaches its zenith in metaphor, the most intense form that imagery can take. Metaphor identifies two distinct objects and fuses them unforgettably in a white heat of imagination. So swiftly does it work that it often finds expression in one word, and the sense impression that it conveys

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186. The Advanced Learner's Dictionary of Current English.

187. Caroline Spurgeon, Shakespearean Imagery and what it tells us, p.5.

188. Norman Callan, Poetry in Practice,

is always subordinate to the emotional and intellectual associations that it is its business to arouse. According to Herbert Read, "metaphor is 'the synthesis of several units of observation' into one commanding image."<sup>189</sup> Anna Blakian explains in the following lines what the metaphor meant for Surrealists: "Hegel's imprint can also be noted in the philosophical significance attributed by the surrealists to the creation of the metaphor. For them it is not a mere form of speech but the crystallization of the concept. The power of their thinking, the profoundness of their emotional experience is judged by the originality and density of the metaphor. Even as Hegel had deemed the genius of metaphorical diction to be a test of the potency of the mind and a rejection of simple reality, the successful metaphor becomes in surrealist writing, as we shall see, the measure not merely of literary satisfaction but a victory over ordinary existence." <sup>190</sup>

Metaphor is considered the yardstick to judge the poets since ancient times. For Aristotle, metaphor was a sign of genius. Shirley A. Barlow quotes W.B. Stanford's Book (Greek Metaphor, p.41) for describing the importance of metaphor for the ancient critics. He says, "Ever since Aristotle, the metaphor has been hailed as the only yardstick of poetic genius. 'This is by far the greatest of devices; says Aristotle,' because it is the only thing

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189. Herbert Read, English Prose Style, p.83.

190. Anna Blakian, Surrealism, p. 107.

which cannot be acquired from anyone else because it is a sign of genius,' and this view of Aristotle was echoed by such ancient critics as Cicero and Quintilian."<sup>191</sup> Middleton Murray discusses the importance of metaphor in poetry and equates its investigation to the investigation of any primary data of consciousness which is very much confusing. He comments : "...the investigation of metaphor is curiously like the investigation of any of the primary data of consciousness : it cannot be pursued very far without our being led to the borderline of sanity."."<sup>192</sup>

C. Day Lewis considers metaphor as the life-principle of poetry and tells us about the deathless character of metaphor. Trends come and go, diction alters, metrical fashions change, even the elemental subject-matter may change almost out of recognition: but metaphor remains, the life-principle of poetry, the poet's chief test and glory.

The writer makes his metaphor, but his metaphor unveils and throws light on its author. Herbert Read gives too much importance to the use of metaphor. According to him we should judge the poet by the force and originality of his metaphors. For Burton, metaphor is the vehicle of poetic truth which is the aim of all poetry: "Great metaphors, like poetry itself, should surprise by a fine excess." <sup>193</sup> C. Day Lewis elaborates this point further.

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191. Shirley A. Barlow, *The Imagery of Euripides*, p. 4.

192. Middleton Murray, *In Countries of Mind*, Chap. 'Metaphor'.

193. S. H. Burton, *The Criticism of Poetry*, p. 111.

He observes: "...poetry's truth comes from the perception of a unity underlying and relating all phenomena, and that poetry's task is the perpetual discovery, through its imaging, metaphor-making faculty, of new relationship within this pattern, and the rediscovery and renovation of old ones."<sup>194</sup> The careful perusal of the over-mentioned critics, we can easily reach the conclusion that poetic image and metaphor are twin-brothers. Every image recreates not merely an object but an object in the context of an experience, and thus an object as part of a relationship being in the very nature of metaphors. Every image and every metaphor gains full significance only from its text. An image isolated from its context, loses its luster as an image.

The modern poets, because of their different poetic sensibility and sharpened intellect do not stop on metaphor. But they have transcended to another figure of speech - the image. As the image is not to express the hidden through the expressed, which a metaphor is, but it is placing two distant realities, side by side, in the poem and beauty lies in the discovery of their relations. Herbert Read says, "... the modern poet has passed beyond the metaphor to a new figure of speech. This has been called the image - 'The image', writes a modern French poet, Paul Reverdy, 'is a

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194. C. Day Lewis, *The Poetic Image*, p.34.



pure creation of the mind. It cannot emerge from a comparison but only from the bringing together of two more or less distant realities... An image is not striking because it is brutal or fantastic - but because the association of ideas is remote and exact.... No image is produced by comparing two disproportionate realities. A striking image, on the contrary, new to the mind, is produced by bringing into relation without comparison two distant realities whose relations the mind alone has seized." <sup>195</sup> Jacques Maritain, with particular reference to Reverdy's definition, notes that the image thus conceived is the opposite of metaphor, which compares one known thing <sup>to</sup> another known thing, the better to express the former by covering it with the latter. The image discovers one thing with the help of another, and by their resemblance makes the unknown known. We conclude that every metaphor creates an image. But all images are not necessarily metaphors. As the modern, passing beyond metaphor, create the image which is discovering the dark caves of the unknown with the help of the known. As is well said by Schelling that image is the finite expression of the infinite.

#### Symbol and Image

"A symbol is something that stands for, represents, or denotes something else - not by exact resemblance but by vague suggestion." <sup>195</sup> "Symbol is that which stands for

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195. Harold Hugg, Imagination, Chap. II.

or suggests something by reason of relationship, association, convention or accident but not international resemblance; especially a visible sign for something invisible, as an idea, a quality or a totality such as state or a church," says Webster.<sup>196</sup> In Encyclopaedia Britannica, the symbol is defined as the term (symbol) given to a visible object representing to the mind the semblance of something which is not shown but realized by association with it. "In literary theory it seems desirable that the word (symbol) should be used in this sense; as an object which refers to another object but which demands attention also in its own right, as a presentation."<sup>197</sup> Symbol is something to represent something else, which is difficult for the poet to give direct presentation. For example, the mystical experience, the affairs of the Invisible, the most complicated complex and confusing social, political and religious questions concerning the man. Metaphor stands for something which is not given as it occurs in similes. Many a time we can get confused about metaphor and symbol. Differentiating between metaphor and symbol, Rene Wellek writes: "An Image may be invoked once as a metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol, may even become part of a symbolic (or mythic) system."<sup>198</sup>

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196. Webster, quoted by William Tindall, *The Literary Symbol*, p.6.

197. Rene Wellek & Austin Warren, *Theory of Literature*, pp.188-89

198. Ibid. p.189.

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Sussane K. Langer says that the important character of images is that they are symbolic. Maud Bodkin<sup>200</sup>, in her psychological study of poetry, says, "Such stored symbolic content can at any time become effective in activating the corresponding patterns in the minds of members of the group whose collective product and possession the symbols are." She tries to show the importance of the use of symbols in getting response to poetry. The modern poets try to create their private systems of symbols based on the most modern scientific researches. There are different types of traditional and social symbols in a given society. These poets fail to understand that the success lies in the intelligibility of their symbols and the symbolic systems. Cassier<sup>201</sup> holds that symbols are shaped by man's needs and purposes and the intelligibility of the symbols depends upon the poet's interest in his society and his attitude towards it.

Harold Hugg, considers symbols as metaphor-images:

"I regard the image as a liason between conscious percept and unconsciously projected symbol in the act of response. In fact, symbol or concept is what I shall call, following the early students of philology, "metaphor-image".<sup>202</sup>

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199. Sussane K. Langer, Problems of Art, p.131.

200. Maud Podkin, Archetypal Patterns in Poetry.

201. Cassier, Language and Myth(trans.by Sussane K. Langer).

202. Harold Hugg, Imagination, Chap. IV., p.69.

The symbols are important for the quality of suggestiveness. Because of this quality, a symbol creates sensations in the human soul and arouses our emotions and passions. Images, because of the qualities of intensity, fertility, freshness and novelty, entices us by starting vibration in the waters of our emotions and feelings. The images appeal to our intellect also as it is our intellect that works in understanding the relationship between two distant realities depicted through the images in a poem. E. Underhill also lays more stress on the quality of suggestiveness of the symbols, "The greater the suggestive quality of the symbol used, the more answering emotion it looks in those to whom it is addressed, the more truth it will convey. A good symbolism, therefore, will be more than mere diagram or mere allegory; it will use to the utmost the resources of beauty and passion.... its appeal will not be to the clever brain, but to the desirous heart and the intuitive sense of man."<sup>203</sup>

#### Image and Myth

Mythology is 'one of the oral forms of folklore, characteristic of the antiquity. Myths were narrative born in the early stages of history, whose fantastic images (gods, legendary heroes, big events, etc.) were but attempts to generalise and explain different phenomena of nature and society. Myth is "a usually traditional story of ostensible

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203. E. Underhill, *Mysticism*, p. 13.

historical event that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon."<sup>204</sup> Intellectual poverty of the primitive man and the vast and rich expanse of nature was arousing wonder and awe in his mind, psychologically speaking, it might have made him curious to understand the working of nature and to know the various natural objects. These mighty and dreadful powers of nature are personified by giving them some superhuman and supernatural role. These mythical characters play their part and help in creating a fantastic world of illusion - an ideal reality. These imaginative ideal worlds of myths helped the primitive man in controlling, and dominating the rebel forces of nature. Some fictitious, primitive and traditional legend that clothes an ancient belief in it, an interpretation or imaginative creation of religious or supernatural phenomena such as gods and other dieties - the phantoms of the adverse or favourable forces of nature are named as myths. George Santayana attempts to explain myth : "It (myth) was accepted because it was understood because it was seen to express reality in an eloquent metaphor. Its function was to show up some phase of experience in its totality and moral issue, as in a map we reduce everything geographically in order to understand it better in its true relations. Had these symbols for a moment descended to

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204. Webster's Seventh New Collegiate Dictionary. p.561.



the plane of reality, they would have lost their meaning and dignity; they would tell us merely that they themselves existed bodily, which would be false, while about the real configuration of life they would no longer tell us anything .... Myth is an ideal interpretation in which the phenomena are digested and transmuted into human energy, into imaginative tissue.... But truth, in a myth, means a sterling quality and standard excellence, not a literal or logical truth'.... 'It will translate into the language of a private passion the smiles and frowns which that passion meets with in the world.'<sup>205</sup> It is always by its applicability to things known, not by its revelation of things unknown and irrelevant, that a myth at its birth appeals to mankind. When it has lost its symbolic value and sunk to the level of merely false information, only an inert and stupid tradition can keep it above water. Karl Marx says, "Mythology disappears with the onset of a real dominance over these forces of nature."<sup>206</sup>

Wimsatt & Brooks discuss the views of imminent scholars on the subject. Like Cassirer, Mrs. Langer regards myth as the "Primitive phase of metaphysical thought, the first embodiment of general ideas. George Santayana again comments beautifully : "When the miracle is interpreted dramatically, by analogy to human life, we have mythology;

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205. George Santayana, *Essays in Literary Criticism*, pp.404-406.

206. Karl Marx and F. Engels, *Collected Works*.

when it is interpreted rationalistically, by analogy to current logic or natural science, we have metaphysic or theosophy." Vico-discussing the various stages in the development of language puts forward his opinion that 'language first began with gesture, then developed through the stages of myth and figurative language to the clarified and ordered language of modern polite societies.' 207

George Santayana drags mythology into the realm of philosophy. According to him, a developed mythology shows that man has taken a deep and active interest both in the world and in himself, and has tried to link the two, and interpret the one by the other. Myth is, therefore, a natural prologue to philosophy since the love of ideas is the root of both. Keeping mythology within the domain of literature and commenting that the beauty of the myth lies in the fact that there are no morals save of its own creation, F.H. Pritchard observes, "The myth is innocent of all these special purposes. It is an Aladdin's carpet transporting us to a new world beyond the confines of space, or a time-machine taking us back to a point before the years began. It deals with a realm where human credit is worthless and human scruples are unknown. And Shelley stands pre-eminent among modern poets as a maker of myths because, as Stopford Brooke says, 'he could strip himself clean of humanity... and move among the elements like one of them.' 208

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207. Wimsatt & Brooke, *Literary Criticism - A Short History*, Chap. Myth and Archetype, p.700.

208 F.H. Pritchard, *Training in Literary Appreciation*, p.66-67.

Christopher Caudwell thinks that the function of rituals of the mythology and the creations of art was to create the adaptability of man's emotions. Both have the accurate feeling of the human society. He says: "The world of the literary art is the world of tribal mythology become sophisticated and complex and self-conscious because man, in his struggle with Nature, has drawn away from her, and laid bare her mechanism and his own by a mutual reflective action. Mythology with its ritual and art with its performances, have similar functions - the adaptation of man's emotions to the necessities of social co-operation. Both embody a confused perception of society but an accurate feeling of society." <sup>209</sup> C. Day Lewis <sup>210</sup> elaborates this point further that the great educative myths which from the earliest times inch by inch enticed man forward out of his brutishness, breaking down to a useful current the terrible high tension he feared in all life around him, making amenable the recalcitrant earth and the dangerous spirits by mastering them in imagination, promoting religion to control superstition; then speaking persuasively to man of good and evil, personifying the warfare of his own divided heart, foot by foot cultivating its wilderness, and again and again reclaiming ground that had been lost --- <sup>211</sup> these myths were poetry in action. Sussane K. Langer comes

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209. Christopher Caudwell, Illusion and Reality,

210. C. Day Lewis, The Poetic Image, p.32.

211. Sussane K. Langer, Feeling and Form, p.274.

forward to check the lyrical flow of the poet, turned critic C. Day Lewis. She thinks of Legend and myth and fairy tales ~~are~~ not in themselves literature, but they are the natural materials of literature. Contradicting the views of Sussane K. Langer, Herbert Read reveals that myth has a close affinity with the poetic image. He says, "The myth persists by virtue of its imagery, and this imagery can be conveyed by means of the verbal symbols of any language." .... In a certain sense, then, the myth and more intimately the image, makes a poem. Its vivid eidetic energy acts like a catalyst among the suspended verbal molecules and precipitates just those which clothe the image in the brightest sheath of words."<sup>212</sup>

The poetic myth reflected moral views and the primitive man's aesthetic attitude to reality. It was the product of the collective consciousness of the society. Considering the poetic image as the myth of the individual, C. Day Lewis observes: "The poetic myths are dead and the poetic image, which is the myth of the individual, reigns in their stead.... The poetic myth was created by a collective consciousness; the poetic image returns to that consciousness for its sanction.... But the very nature of the image - of poetry in its metaphorical aspect - invokes that consciousness, as though man, even at his most individual, still seeks emotional reassurance from the sense of community, not community with his fellow beings alone, but with whatever is living in the universe and with the dead."<sup>213</sup>

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212. Herbert Read, Collected Essays in Literary Criticism, pp. 103-4.

213. C. Day Lewis, The Poetic Image, p. 32.

### Image and Imagination

Every man is imaginative. Even the birds and animals, when they sit or stand calmly look like meditating over some thought and one feels that they are seriously absorbed. Day dreaming is the simplest form of imagination. Webster's Seventh New Collegiate Dictionary, defines it: "Imagination ....the act or power of a mental image of something not present to the senses or never before wholly perceived in reality." We divide this definition into two parts - the revivification of the fading sense impression and the creation of the whole from the sense impressions only partially perceived. The first part of this definition is fully explained by Hobbes.<sup>214</sup> He defines: " After the object is removed, or the eye shut, we still retain an image of the thing seen, though more obscure than when we see it. And this is it, the Latines call 'Imagination', from the image made in seeing; and apply the same, though improperly, to all the other senses. But the Greeks call it 'Fancy'.... Imagination therefore is nothing but decaying sense; and it is found in men, and many other living creatures, sleeping as well as waking....when we would express the decay, and signify that the sense is fading, old and past, it is called 'Memory'. So that 'Imagination' and 'Memory', are but one thing, which for diverse considerations hath diverse names." Hobbes limits 'imagination to the decaying sense-impressions' and goes to the extent of narrowing it

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214. Hobbes, quoted by Wimsatt & Brooke, Literary Criticism - A Short History, p.254.



down to the sense of sight. The New National Dictionary, limiting it to the sense-perception, tries to add the element of thought in it: "Imagination - the mental faculty which apprehends and forms ideas of external objects." This limiting it to the sense perception is just like binding its feet and forcing it to walk like a snail on the marshy lands. But imagination, in reality, is a bird which has beautiful and strong wings with which it crosses the skies; it has vision which creates images of all types from the chaos created in our minds because of our coming into contact with the chaotic and imperfect world around us. It dives into the deep recesses of the mind of the poet and brings up the finished and polished images created from the distorted impressions of the disordered and shapless experiences of life and also the mysterious forms coming up from the unconscious mind of their own. In reality, it is the human mind, transcended, selfless, universalised and hence seemingly strange, unique and mysterious not because of its character but because of our going astray from the path of truth and also because we have gone a long distance away from the 'light' into the 'darkness'. We take a tiny spark as the eternal light whereas it is all illusion. The disillusioned modern man is in search of his soul, but actually in search of its shadow. Hence the seemingly unconscious mind is actually the human mind made dormant by the day to day experiences of the individual and the society in which he lives.

Now the other part of the definition - 'never before

wholly perceived in reality' - concerns the mental images that come from the unconscious mind when the poet intentionally allows his conscious self to enjoy a nap or allows the creative spirit to shape the residue of his experiences in the mould of ideals modelled on the firm ground of poetic truth. A Dictionary of Philosophy defines Imagination as : "The ability to create new sensual or thought images in the human consciousness on the basis of the conversion of impressions gathered from reality but not encountered in the reality given at a particular moment." About Coleridge's definition of Imagination, Wimsatt & Brooke observe: "This 'Imagination' is a primary creative art, a willed activity of spirit, a self-consciousness, a "self-realizing intuition" joining coalescing the otherwise separated parts of our self, the outer unconscious, and the inner conscious, the object and the subject."<sup>215</sup>

The 'freed psychic activity' has come to be termed as 'imagination', and its gratification in the ideational world as 'creation'. The liberated psychic 'energy' is the impulse to <sup>en</sup>joy rhythmic play; the impulse to create beauty; and its quality of self projection is designated in common parlance as inspiration. The poet's vision sees in 'suppression' the growth of the fruitful activities of the creative functioning of the psyche. Suppression throws open the gates of the sub-conscious and the poetic creation

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215. Wimsatt & Brooke, Literary Criticism - A Short History. p.392.

leads on to a direct contact with the unconscious . From this the conclusion can be reached that the unconscious mind of the poet speaks through images: "...the imagery of the normal hypnoidal states not only supplies rich sources for creative imaginations, but that the characteristics of the autistic mind facilitate the passage of unconscious materials across the threshold. We know, for instance, that the bulk of the pictures in our heads are autonomous. They are outside our waking control, rising to consciousness without our so willing," says Harold Guff.<sup>216</sup> C. Day Lewis discusses how the images emerge from the unconscious: "What emerges from the unconscious, when the line ( of the fisherman - the poet ) goes deep, is an image; for it is the property of this sea (unconscious mind) to turn every experience into images - to bring out its emotional significance by steeping it in the medium of imagination. An image is a fact which has suffered this sea-change."<sup>217</sup>

Imagination is that power of the human mind that creates beautiful forms. Supposal, day-dreaming, dreams, hallucination, illusion, memory - all these come into the field of imagination. It is through imagination that the poet creates poetic images. William Blake says: "One power alone makes a poet - Imagination which is the Divine Vision.... This world of imagination is the world of Eternity, it is the divine bosom into which we shall go

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216. Harold Guff, *Imagination*, p.228.

217. C. Day Lewis, *The Poetic Image*, p.70.

after death of vegetated body. This world of Imagination is infinite and eternal. Blake gives imagination a spiritual colouring.

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According to William Wordsworth, imagination has no reference to images that are merely a faithful copy, existing in the mind, of absent external objects, but a world of higher import, denoting operations of the mind upon those objects and process as a creation, or of composition, governed by certain fixed laws.' Coleridge is of the opinion that imagination produces an appeasing effect by bringing balance with the reconciliation of discordant or opposite qualities. In his words: "Imagination reveals itself in the balance or reconciliation of opposite or discordant qualities : of sameness, with difference; of the general, with the concrete; the idea, with the image; the individual, with the representative; the sense of novelty and of freshness, with old and familiar objects; a more than usual state of emotion, with more than usual order; judgement ever awake and steady self-possession, with enthusiasm and feeling profound or vehement; and while it blends and harmonizes the natural and the artificial, still subordinates art to nature; the manner to the matter; and our admiration of the poet to our sympathy with poetry."<sup>220</sup> Coleridge has his own views about primary imagination and

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219. William Wordsworth, Preface to the Poetical Works.

220. Coleridge, quoted by Wimsatt & Brooke, Literary Criticism - A Short History, pp.395-96.

secondary imagination. The primary imagination is a living power and prime agent of all human perception, and the secondary imagination reworks the perceptual products of primary imagination into concrete images.

The study of romantic literature shows that imagination creates romantic and ideal world of images for themselves to live in. They escape from the realities either to live with the dead or in the fairylands. The day-dreaming and the vague dreams of the romantics led them away from the present reality. Joseph Chiari says, "A poem generally comprises many images, symbols and metaphors fused into oneness by imagination, resulting in a symbolic representation of experience."<sup>221</sup>

But imagination actually serves humanity only when it creates an ideal world on the foundations of realities however hard, harsh and thorny. It depicts in poetic images, a world that appeases and consoles the human beings who are suffering and still bearing the tortures in the world and talk of - "O Wind! if winter comes, can spring be far behind!"<sup>222</sup> Because images become poetic "when a human and intellectual life is transferred to them from the poet's own spirit."<sup>223</sup>

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221. Joseph Chiari, Realism and Imagination, p.111.

222. P.B. Shelley, Odd to the West Wind (Poem).

223. Coleridge, quoted by Wimsatt & Brooke, Literary Criticism - A Short History, p.399.



We reach the conclusion that the function of the Imagination in poetic creation is that it serves not only as a means of generalisation, but as a force that calls to life aesthetically significant images, expressing the poet's knowledge of objective reality around him. The ideal, as the image of what should be, and the wish, as the image of what is desired, are both products of the Imagination.

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CHAPTER II

SOURCES OF IMAGERY

IN THE ADI GRANTH

## CHAPTER II

### SOURCES OF THE IMAGERY IN THE ADI GRANTH

As 'the artistic image' is the central concept of aesthetic theory and the creative process in art involves thinking in terms of image,<sup>1</sup> the question arises - thinking about what? Mikhail Ovsyannikov<sup>2</sup> replies that art is a specific form of the reflection of reality. But the transformation in this reflection of reality differs from one artist to the other. Realistic, romantic and naturalistic art presents different aspect of this reflection of reality. But all the same, it remains a reflection. Again, this reflection finds a different reflection in poetry, sculpture, architecture, painting etc. Romantic poets, failing to face the harsh, hard, and harrasing realities of life, tries to go away from the reality into the airy flights - above and beneath - in the past and future into mythology and fanciful fantastic thoughts which are expressed through images in poetry. And thus they present the distorted image of reality. Leo Tolstoy<sup>3</sup> has rightly said that romanticism is an escape from reality. "So long as

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1. Suchkov, A History of Realism, p.5.
  2. Mikhail Ovsyannikov, Problems of Modern Aesthetics, p. 218.
  3. Leo Tolstoy, What is Art?.

man is man, where will he go leaving this earth?"<sup>4</sup>

Rene Welleck and Austin Warren quote Freud as saying, "The artist is originally a man who turns from reality because he cannot come to terms with the demands for the renunciation of instinctual satisfaction as it is first made, and who, then in phantasy-life allows full play to his erotic and ambitious wishes. But he finds a way of return from the world of phantasy back to reality; with his special gifts, he moulds his phantasies into a new kind of reality, and men concede them a justification as valuable reflections of actual life."<sup>5</sup> This phantasy-play which the artist creates by flying on the winged imagination is, on critical analysis, a simply transformed form of the natural proportions of the real objects, events, persons etc. Mikhail Khrapchenko has very beautifully said in this context: "Human thought is barren without imagination, just as imagination is barren without reality."<sup>6</sup> Imagination always remains linked with realities of the world like a kite that is flying high up in the sky but its string binds it to the earth failing that it would never come back to the earth. Similarly the airy imaginative flights of the poets always remain in living touch with the reality. Even when we find a poet freeing himself consciously and deliberately, from the resemblance to reality, his fantastic

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4. Jagjit, "Sangharsh", poem:- 'Dharti te Manukh':

ਮਨੁੱਖ ਜਦ ਤੱਕ ਮਨੁੱਖ ਹੈ

ਧਰਤੀ ਨੂੰ ਛੱਡ ਕੇ ਜਾਏਗਾ ਕਿਸੇ?

5. Freud, quoted by Rene Wellek and Austin Warren, Theory of Literature, p.82.

6. Mikhail Khrapchenko, Soviet Literature(Monthly), Oct., 1974, p.145.

images are always linked to the intellectual, emotional and sensuous impressions formed in the mind of the poet. The poet, a conscious, conscientious and responsible intellectual worker, always tries to fit his images perfectly and naturally into the system of the aesthetic needs and concepts of his age.

As reality is, ultimately the basis of all images, the poet expresses his aesthetic experience, which is a series of images standing out against a background that is formed by the accumulated body of experience. There is no doubt that in order to transmute life's impressions and experiences into poetic images, we cannot ignore the role played by imagination. B. Ifor Evans defines imagery as a form of mysticism which has its roots in the objective world around the poet because he receives his immediate experiences in his struggle that he does in order to exist and make this world better for others to live in. In the words of B. Ifor Evans : "Imagery, in its purest form, is mysticism made manifest from sources that depend on ordinary experience."<sup>7</sup>

Nature, human society, history and mythology are not the repositories of ready-made poetic images and the poet is not a peasant who takes out the bundles of grain from this granary. But he is a conscious artist who collects everything that he experiences intellectually, emotionally,

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7. B. Ifor Ivans, English Literature - quoted in the World of Poetry, p.103.



sensuously and spiritually, and transforms his experiences, keeping in view the aesthetic needs of his people and under the spell of inspiration composes a poem which is in itself an Image.

The saint poets of the Adi Granth try to make the masses understand their higher spiritual experiences and in doing so they find a successful source in the image. Image is a successful device of making tangible the otherwise obscure affairs of the spirit as Schelling<sup>8</sup> says that image is the finite expression of the infinite.

About Nanak's imagery, I. Serebryakov writes, "Nanak's imagery derives from daily life and from the scenery of his nature land. His poetry abounds in pictures linked with the occupations of the peasants, the artisan, the merchant, and images suggested by the luxuriant vegetable and animal world of the Panjab. Yet imagery with Hinduism also occurs."<sup>9</sup>

The sources of the imagery in the Adi Granth can be divided into five parts:

1. Nature.
2. Human Society.
3. Animal World.
4. Mythology and History.
5. Miscellaneous.

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8. Schelling, quoted in Problems of Modern Aesthetic, p.221.

9. I. Serebryakov, Panjabi Literature - A Brief Outline, p.30.

Nature :

The saint poets were not the court poets of any king. They were born in poor families of barbers, weavers, cobblers, peasants etc. They did not even live in glass-houses. They were brought up in the lap of nature by poor parents. With the result that they had very rich experience of nature. There is no doubt that we cannot compete with nature, but the poetry selects images from nature showing that there is symmetry, unity, pattern and beauty in Nature. Goethe says, "Art does not try to compete with nature in all its breadth and depth, but keeps on the surface of natural phenomena. Nevertheless, art has its own depth, its own strength. It captures the supreme aspects of these superficial phenomena, disclosing what is regular in them - the rational perfection of proportions, the acme of beauty, the virtue of meaning and noble passions."<sup>10</sup>

Nature is the inexhaustible and never-failing source of imagery. Almost every saint-poet finds images from nature. So the images taken from Nature serve the purpose of the poet which is to make the spiritual experience of the Infinite understandable for the people. For example, we find images of ocean, rain, rivers (especially Ganga, Yamuna, Gaumati, Godavari), ponds, tanks, waves, whirlpools, mud, persian-sheels etc. From the world of vegetation, they selected images from

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10. Goethe, quoted by Suchkov, A History of Realism, p.7.

flowers - especially lotus, pabban (chupati), mushrooms, swallow worts, bamboos, neems, mangoes, lemons, chandan tree, simbal, sesame-stalks and aquatic plants and weeds. We also find general images of woods, various seasons, weathers and the atmosphere in all their varying moods. Bara Maha Tukhari of Guru Nanak is a classic in this field as a perfect piece of poetry. It is full of successful images which have the qualities of evocativeness, novelty, fertilities and intensity in them.

From it all, we do not say that while selecting images, the saint poets did not imitate nature. In the words of Boris Suchkov: "We see nature as acting on its own account; the artist (the poet) acts as a man - on man's account. From what nature offers us, we take into our lives only a small amount, that which is worth desiring, and gives pleasure; what the artist offers man should be entirely accessible and pleasing to the senses, should all give pleasure and have an appeasing effect, should all give food for the spirits, should all educate and ennoble; and the artist is grateful to nature that produced him, and in this way brings back to her a kind of second nature, nature born of the feelings and thoughts, nature perfected by man."<sup>11</sup>

#### Human Society :

Imagery in a poem, in order to put light on the main theme, creates images of different objects, experiences with the purpose of communicating the ideas properly and wisely.

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11. Suchkov, A History of Realism, p.7.

"At its highest, imagery, by drawing together widely separated objects and experiences into a brief and unlaboured expression, asserts the unity of human life," says B. Ifor Evans.<sup>12</sup> The saint poets of the Adi Granth take images from various sources - human relations, occupations, embellishment, townships, forts, games, diseases and various parts of the human body, houses, kitchen etc. The human relations that are given much importance in using them as images are : - husband-wife, father-son, owner-slave, Guru-follower, saints - worshippers of Maya, gurmukha-manmukha. The occupations of kings, courtiers, ministers, magistrates, policemen, soldiers, tax-collectors, clerks, farmers, gold-smiths, blacksmiths, carpenters, shopkeepers, brokers, traders, pedlars, qazis and pandits are very beautifully exploited in the imagery. We find images from chess, pasa, chaupar, gambling, medicine, jugglery, stage-craft, athletics, wrestling, etc. The images of beauty-aids i.e. ornaments of gold and silver, bracelets, ankle bells, ornaments studded with jewels and rubies, chandan scents, saffron, collyrium etc. are also found in the Adi Granth. The images of battle field and the use of swords and other armaments are also used by the saint poets. The wearing of shackles as punishment, nose rings, handcuffs, etc. are also used to bring the divine philosophy to the intellectual level of the ordinary masses. Images from the processes of human birth, death and the cremation or burial of the dead body are also found in this sacred text.

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12. B. Ifor Evans, English Literature, p.103.

Various parts of the human body such as head, forehead, eyes, hands, ears, neck, nose, tongue, legs, feet, etc. are used as images. No doubt, many of these images did not flower into poetic images, but as similes and metaphors they served the purpose for which they were created. These great poets of the past did not only use the parts of the human body in their images but also made images from caves, forts, houses, homes, doors, threshold, walls etc.

In the house-hold affairs, we find images from kitchen, utensils used in it and its various preparations of food articles. Taverns and the whole process of the preparation of wine is exploited in the images. Silken and rough clothes, blankets and the process of washing, sewing, mending etc. did not escape from the range of vision of these saint poets.

Maya appears as an enemy of God and human beings. It is the beloved of the egocentrics and of all the selfish slaves of the great five demons - wrath, greed, anger, lust and false attachment. In that age of religious consciousness, the people were very much inclined towards religion - the spiritual affairs of the individual. And at the same time, they lived through the transitional stage of our society in which the worn-out rituals, rites, religious practices and ceremonies were to give place to the emerging ~~of~~ new religious ideologies and cults. So, images of yogis and siddhas and of Hinduism, Mohammedanism, their sacred places and their forms of worship were given a serious consideration in the selection of images.



### Animal World :

The lives of animals and birds and the aquatic animals are also exploited in order to form images. For example, the birds, such as swan, heron, chatrik, crow, garura, peacock, swallow, parrot, pigeon, sparrow and koel; the animals such as lion, elephant, deer, dog, cow, bull, horse, buffalo, jackal, mouse, cat, monkey, etc.; aquatic animals, such as fish, frog, tortoise, snake, crocodile etc. are used in imagery. Even the small insects are not ignored. They also become images in the hands of these master-poets. The worms, louse, black bee, moth, fly, butterfly, bee and ant are used in images. In disease images, the various diseases such as pains, agonies, fever, small pox, carbuncle, abdominal pain and the physicians, feeling the pulse, etc. are included.

The reason of taking images from the world of animals, birds and insects and the common diseases, is that we are all familiar with them in our day-to-day life. Some of these animals and birds are appreciated for their good quality and others are condemned for their viciousness, i.e. the cleverness of the crow, cat and fox, the innocent and harmlessly passionate love of the moth, chatrik, peacock and deer. As the images from our immediate and living contacts have the quality of familiarity in them, they are very useful in making us understand quite easily the most complicated and confusing spiritual experiences of the saints.

### Mythology and History :

"The supernatural mystery, the affairs of the divine, the evolution of grace, the appropriation of divine life in contemplation, all these are brought together in a profound and coherent synthesis, and in this the image - as God's chosen means of speaking to the man - occupies the central place," says E.L.Mascall.<sup>13</sup>

Every mythological figure remains alive because of the quality which is given to it. The qualities which were once ideals, are found preached symbolically through the myths. Man, through ages, wanted to solve the mysteries of God, the universe and of his own life. These poets of the Adi Granth dive deep into the meaning of life and show that there is a purpose of the mysterious Almighty behind this whole play of the universe. And every new saint poet used his predecessors and the predecessors of the predecessors as examples/<sup>and</sup> references which become a great source of religious imagery. The story of Rama, like the story of Krishna is quite popular among all these poets for the purpose of using it or some of its portions, in images. The mythological churning of the ocean by gods and demons and getting of the fourteen jewels out of it, is also used in imagery by the saint poets. Brahma, Vishnu, Shiva, Indra and the saints of the past like Vidura, Ajamal, Dhruva, Prehlada, Sukhdev, Balmika, Ambrika, Janmejaya, Gajraja, Ganika, Ahalya, etc. are used in images. Even the saint poets

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14. E.L. Mascall, Words and Images, p.120.

like Namdev, Kabir, Trilochan, Jaidev, Sadna, Ravidas and the Sikh gurus and their followers and foes, are not excluded.

The reason is that even mere references to the mythological characters and events create images in our minds. Even the historical figures creates some sparkling images as they themselves, had to struggle against some cruel kings, some out-dated ideology, system or religious creed and from such a struggle they emerged as heroes of the people having some special super-human qualities.. For example, we can take the cases of Kabir and Namdev. So mythology and history also proved a great source of the imagery in the Adi Granth.

#### Miscellaneous:

Images are taken from many other sources also. Images from law courts, education, machines, various metals, colours and festivals are also available. Many beautiful images concern the universal bodies, the world of music - vocal and instrumental and dances also embellish their poetry. We find images of dirt and dust also.

The selection of images from two opposite and contrasting objects, persons or realities become a very beautiful and inexhaustible source of imagery. For example, Day and night, nectar and poison, birth and death, gurmukh and manmukh, heaven and hell are used as very successful images, because the contrasts intensify and magnetise the contents of the image.

We should not consider that these sources were exploited in their exact, correct and real form by the saint poets. They were selected and transformed in order to give us a better understanding of the reality of things. As "Art is not concerned purely with representing apparent reality. A work of art is not intended to be taken as a likeness of reality," observes Suchkov. <sup>15</sup>

The poet being socially, intellectually and spiritually conscious, sensitive and alert, experiences the external reality more deeply. His senses are more penetrating and active. But it does not mean that he is an automaton or a very sensitive camera. He is influenced by some persons, events - historical and mythological figures and mythical stories. He transforms the objects of his experiences which he gets from his immediate contacts and from the reading of books, into meaningful images. Mikhail Khrapchenko observes: "As experience is a continuous process, it seems clear that a writer's work is not just to be influenced by events he happened to witness, but by the things that stirred his soul and become part of his spiritual ego."<sup>16</sup>

In creating poetic images, we cannot ignore the role of imagination. Without it, it is quite impossible to transmute the life's impressions and experiences into poetic

15. Suchkov, History of Realism, p.7.

16. Mikhail Khrapchenko, Soviet Literature, October, 1974. p.142.

images. It is imagery that makes the confused and unshapely experiences quite lively, meaningful and colourful. P.Gurry observes: "It is imagery which vitalizes such expressions infusing it with copious suggestions of weights, buoyances, textures, sounds, movements, shapes and colours. But there is, too, an awakening of emotion, without which an experience would be dead, and also a directing of emotion, without which the experience would be warped, confused and unshapely." <sup>17</sup>

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17. P.Gurry, The Appreciation of Poetry, quoted in The World of Poetry, p.101.



CHAPTER    III

GENERAL CLASSIFICATION OF IMAGERY

### CHAPTER III

#### GENERAL CLASSIFICATION OF IMAGERY

A comprehensive and critical study of the imagery of the Adi Granth presents before us a rich variety of colourful images. Human life is depicted in all its shades through enticing images and we find nature in its varying moods and multi-coloured forms. We find images covering the whole span of human life - from infancy to old age - even life after death and death in life. The images became the steps of the ladder on which the human-sould aspires to climb on the eternal spiritual striving to transcend this human existence and to attain the state of 'deathlessness'. Adi Granth is the golden treasury of the best images - one can find in Indian literature during the medieval period - 12th century to 17th century. All the poets of the Adi Granth were concerned with Bhakti movement which was a revolutionary religious struggle of the people and their leaders against the establishment in Indian religions and their formalism and ritualism. The selection of the verses of various saint-poets by Guru Arjan Dev was done on the basis of ideological like-mindedness. So the repetitions of images and the rise of the same objects, events and mythological figures in the imagery of all the saint poets was but natural. They all had almost the same type of spiritual, social, political and intellectual experiences.

There is no doubt that we find originality and novelty in their images and we cannot even ignore the fact that every saint-poet wanted to create images from his own experiences of life and many of the images used in the Adi Granth bear the stamp of the personality and creative individuality of the creators. But, at the same time, the repetition is so much that the images lose their lustre and appear like ready-made and stale stuff. About such images H. Coombes says, "A stale and ready-made image is almost invariably the evidence of an absence of original first-hand experience in the user, as far as any significance in the phrase itself is intended; it is the expression of a loose and general kind, not precise and individual; it doesn't carry in itself any sign of fresh perceptiveness or imagination."<sup>18</sup>

It is the tragedy of doctrinal and didactic verse that it cannot escape repetition in the use of images, as time and again the same idea comes up in the mind for expression and with it are linked the same images. Clive Sansom<sup>19</sup> does not even include such verse in the realm of poetry. He is of the opinion that poetry written deliberately to inculcate morals or to influence conduct is seldom successful. It belongs to the sphere of ethics and philosophy rather than that of poetry. But the great image-makers and idol-breakers of the

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18. H. Coombes, Literature and Criticism, p.49.

19. Clive Sansom, Poetry and Religious Experience, quoted in The World of Poetry, p.56.

Adi Granth, like Guru Nanak, saint Kabir and the greatest sufi Sheikh Farid, knew that the moral truths in poetry need transformation into poetic truths. In their hands, the ordinary images get transmuted into intense, evocative, bold, congruous and fresh images. "Doctrinal verse, didactic verse are very well; but they are not poetry, unless the moral truths have been translated into poetic truth," says C. Day Lewis.<sup>20</sup>

For the purpose of a critical understanding and assessment of imagery in such a voluminous sacred text, the necessity to classify the images arises. But C. Day Lewis<sup>21</sup> is of the opinion that it is in practice impossible to lay down categories to one of which any given image will conform, beyond the elementary ones of metaphor and simile, of classical epithet or personification. Without some classification, we are in the fear of confusion and can never critically analyse and assess the various types of images and can draw no conclusions.

For the classification of imagery, only two models are before us to select one of them for this purpose. The first is of Graham E. Victor, the author of 'The Imagery of Proust', and the other is that of Caroline Spurgeon, the author of Shakespearean Imagery and what it tells us.

(a) 'The Imagery of Proust' shows the way for the distribution

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20. C. Day Lewis, The Poet's Task,

21. C. Day Lewis, The Poetic Image.

according to quality<sup>22</sup>, which is as under:-

1. Auditory - relating to or experienced through hearing.
2. Visual - relating to sight.
3. Mental - relating to mind.
4. Gustatory - relating to taste.
5. Olfactory - relating to smell.
6. Kinaesthetic - it includes all images drawing on bodily sensations apart from hearing, seeing, tasting and smelling, i.e. touching (tactile), instinctive (visceral), relating to heat (caloric) etc.
7. Synaesthetic - all images in which a stimulus in one sense calls forth a response in another. For example, a sound calling forth ideas of colour.

(b) In 'Imagery relating to themes'<sup>23</sup> we can divide them in four categories:-

1. Nature - (i) water, river and pools (ii) flowers and trees (iii) birds (iv) landscape (v) sun, moon and sky (vi) seasons and weathers, etc.
  2. Aesthetics- (i) Painting (ii) Theatre (iii) Literature and language (iv) Music (v) Architecture, etc.
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22. Graham, E. Victor, The Imagery of Proust, pp.7-8.

23. Ibid. pp.10-108.



3. Society - (i) Family and family relations  
(ii) Servants (iii) peasants (iv) bourgeois  
(v) Jews (vi) Diplomats (vii) Clothes and  
dresses (viii) Aristocracy etc.
4. Introspective Processes - (i) Love and jealousy (ii) Sickness and  
death (iii) Sleep and dreams (iv) Habits  
(v) Memory (vi) Time, etc.

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(c) We find distribution of images according to source also:

1. Nature - (i) Flowers and gardens (ii) Plants, bushes  
and trees (iii) Fruit and seeds (iv) Seasons  
and weathers (v) Landscape (vi) Birds  
(vii) Animals (viii) Rural life (ix) Sea and  
water.
2. Common Objects - (i) Metals, jewels and enamel (ii) Mirrors  
(iii) Household articles (iv) Pieces and  
fragments (v) Chains, links and network  
(vi) Thermometers and Barometers (vii)  
Materials and traders etc.
3. Science - (i) Biology (ii) Physics (iii) Mathematics  
(iv) Astronomy (v) Geology and Archeology  
(vi) Chemistry and Alchemy (vii) Inventions.
4. Literature - (i) General (ii) Folklore and Arabian Nights  
(iii) Knighthood and hunting (iv) Classics  
and mythology (v) Religion and the Bible, etc.

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24. Graham, E. Victor, The Imagery of Proust, pp. 109-229.

5. The Arts - (i) Painting (ii) Sculpture (iii) Architecture and ruins (iv) Music (v) Theatre (vi) Ballet dance.
6. Social and Domestic Institutions. - (i) Childhood (ii) Games (iii) School (iv) Social customs (v) Hierarchy (vi) Military (vii) Commerce (viii) Law (ix) Love (x) Food.
7. Introspective Processes - (i) Bodily sensations (ii) Illness and medicines (iii) Drunkenness (iv) Death.

A critical analysis of the above scheme of the classification of images reveals that it will prove confusing for us. Because in (b) and (c) we find many repetitions. In (b) aesthetics covers all the arts and literature but in (c) it is divided into two sections - 'literature' and 'the arts'. Images from nature and introspective processes are included in both the sections. Moreover, the book 'The Imagery of Proust' concerns the prose of a novelist but the Adi Granth is a classic of poetry.

The other model of the classification of images is that of Caroline Spurgeon, the well known author of 'Shakespearean Imagery and what it tells us'. Her division is as under:-

1. Nature (outdoor) - (i) Weathers and seasons (ii) Rural life (iii) Sky, Clouds, Rain and wind (iv) Sunshine and shadows (v) Flowers and gardens (vi) Seas, rivers and ships

- (vii) Animals, Birds and hunting, etc.
2. Indoor life - Occupations (ii) Eating, drinking and cooking  
 (iii) Kitchen (iv) Dust, dirt and washing  
 (v) Body and its movements (vi) Sleep and dreams (vii) Clothes and materials (viii) Illness and medicine (ix) Parents, children and marriages, etc.
3. Classes and types of men. - Kings, courtiers and soldiers (ii) Servants and foods (iii) Beggars, thieves and prisoners, etc.
4. Miscellaneous - (i) Wars and weapons (ii) Law (iii) Music (iv) Painting (v) Sculpture (vi) Theatre, etc.

In the classification of the images in the Adi Granth, we are to overpower many difficulties and solve some special problems. Its poetry is the expression of the creative individuality of different saint poets belonging to the different parts of India - a vast country. It spreads over a period of six centuries - a period of continuous transition in the social, political and religious conditions of the society. On the whole, the pattern followed by Spurgeon suits our classification. Because its classification concerns the poetic creations of William Shakespeare who, in his dramas, deals with the history of the English people and their rulers during the span of many centuries. Taking in view the particular problems of the imagery in the Adi Granth, certain

modifications are made. We divide the imagery in three sections. The first section deals with imagery from nature. It includes images of sea, river, pools, trees, flowers, bushes, animals, birds, insects, seasons, weathers, sky, sun, moon, battlefields, kinaesthetic images (Coleric), day and night, light and darkness, games, etc. The second section concerns the images of our indoor life. It includes images from occupations, houses, homes, kitchen, forts, nectar and poison, fire, human relations, ornaments, human body, diseases, learning and birth and death. The third section of miscellaneous imagery includes images from mythology, history, religion, heaven and hell, and all other images from the world of music, colour, path, metals, machines and dirt and dust.

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CHAPTER IV

IMAGERY FROM NATURE



## CHAPTER IV

### IMAGERY FROM NATURE

The creative function of literature is to discover the unknown and create the new, the ideal and the whole, which is humanly completed. In order to explore intellectually and emotionally the dark caves of life, and the higher matters of the human spirit, the creative sensibility of the poet creates worlds of new images befitting the ideal by affirming or rejecting the real and the present. Suchkov says, "The creative process in art, that most important of man's intellectual activities, involves thinking in terms of images. It is the very nature of our perceptions that these images are engendered in the artist's mind by the outside world."<sup>1</sup>

The creativity of the poet lies in changing the natural proportions of real objects, events and situations through his images. It is not that he is creating something new, actually he is doing no more than re-organising and reproducing in a new form the component parts of that whole which we call reality. "Art does not try to compete with nature in all its breadth and depth but keeps on the surface of natural phenomena. Nevertheless, art has its own depth, its own strength. It captures the supreme aspects of these superficial phenomena, disclosing what is regular in them - the

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1. Suchkov, A History of Realism, p.5.

rational perfection of proportions, the acme of beauty, the virtue of meaning and noble passions," says Goethe.<sup>2</sup> Throughout the whole process of composing a poem, a poet is to remain conscious, cautious and alert. His faculties of thinking and image-forming remain constantly active. Father Bouhours (a French scholar of 17th century) thinks that thoughts themselves are the images of things. In his book 'La Maniere de bien penser', he declares, "Thoughts... are the Images of things, as words are the Images of thoughts : and generally speaking, to think is to form in oneself the picture of any object - spiritual or sensible."<sup>3</sup>

In the whole process of creating images in the mind of the poet and their(images) expressions in poems, we find that all the wealth of the visible, the nature around us, finds a suitable place in such a poetic creation in the form of images. W.H.Clemen, writing on Shakespeare's Imagery shows how through images, nature enters into the very texture of the poetic creation and becomes the indistinguishable part of its organic whole. In his words: "It is by means of the imagery that all the wealth of nature enters into the plays. Apart from 'Midsummer Night's Dream' and 'The Tempest', the tragedies are the plays richest in nature-atmosphere."<sup>4</sup>

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2. Goethe, quoted by Suchkov, A History of Realism, p.7

3. Father Bouhours, quoted by M.H.Abrams, The Mirror and the Lamp, p.287.

4. W.H.Clemen, The Development of Shakespeare's Imagery, p.94.

"Nature in the head and heart of man is distinct<sup>5</sup> from nature outside the human head and heart," says L. Feurback,

Natural objects are perceived by the genuine poet in a way that it also involves the process of selection and creation with which the chaotic, the irregular, distorted and fragmented forms are transformed into regular and systematic forms of proportions as required by the poetic necessity and compulsion. In doing so the poet creates yet another nature out of the nature he perceives through his senses. Goethe says, "From all that nature offers us we select for ourselves but a meagre quantity of that which is desirable, which can give delight; that which the artist brings must be completely understandable and pleasing to the senses, all of it must excite and appeal, all of it must give delight and peace of mind, all of it must be food for the spirit, all of it must enlighten and elevate; and the artist, grateful to nature which has produced him, offers it in return a sort of second nature born of feeling and thought, a nature that is humanly completed." <sup>6</sup>

In the Adi Granth, the saint poets exploit very much this greatest source of imagery for the purpose of making visible the invisible through images by bringing the celestial to the level of terrestrial. For example, the image of ocean used for God shows the limitlessness and endlessly vast expanse

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5. Lenin, quotes L. Feurback, Collected Works, Vol. 14, pp. 118-19.

6. Goethe, 'Samtliche Werke, Bd-32-36, quoted in Lenin and Problems of Literature, p. 55.

and its mighty powers of creation and destruction. The world which is the creation of God, is imaged as the tumultuous and dreadful sea of Maya - a sea of pain like the womb of the mother which is also pictured as the sea of pain in the imagery of the saint poets. God, Himself, is the Creator and the creation is also a part of Him:

\* The Lord Himself created the four sources of creation  
and the power of speech: He Himself created  
all the universe and its parts.  
Himself is He the sea: Himself He filleth it with  
the jewels.  
Himself He Turneth men His-wards: Himself He Blesseth  
them with His Treasure.  
Himself is He the Sea, Himself the Boat and the  
Boatman; Himself He Ferrieth Himself across.  
Yea, the Lord Himself is the Creator and the Cause,  
and no one else can equal Him. 7

Guru Ram Das wants to establish that God, Himself, is the creator and the cause. But there is the tempestuous sea of Maya (our world) in which the human beings have lost their way. The reason is that we are infected by lust, wrath, greed and attachment, and, being disillusioned have turned our eyes from God. We are drowning in this impassable sea of Maya and cannot raise our heads above its water. This dreadful sea

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\* The English translation of Adi Granth is taken from the English version of Adi Granth by Dr. Gopal Singh.

7. ਆਪੇ ਖਾਣੀ ਆਪੇ ਬਾਣੀ ਆਪੇ ਖੰਡ ਵਰਭੰਡ ਕਰੇ॥  
ਆਪਿ ਸਮੁੰਦੁ ਆਪਿ ਹੈ ਸਾਗਰੁ ਆਪੇ ਹੀ ਵਿਚਿ ਰਤਨ ਧਰੇ॥  
ਆਪਿ ਨਹਾਏ ਕਰੇ ਜਿਸੁ ਕਿਰਥਾ ਜਿਸੁ ਨੇ ਗੁਰਮੁਖਿ ਕਰੇ ਹਰੇ॥  
ਆਪੇ ਭਉਜਲੁ ਆਪਿ ਹੈ ਬੇਰਿਥਾ ਆਪੇ ਖੇਵਟੁ ਆਪਿ ਤਰੇ॥  
ਆਪੇ ਕਰੇ ਕਰਾਏ ਕਰਤਾ ਅਵਰੁ ਨ ਦੂਜਾ ਤੁਝੈ ਸਰੇ॥

ਅ. ਗ. ਪੰ. 552

is presented through an image by Namdev:

O mind, how will thou Swim across the world's  
sea, filled with the waters of vice.  
Thou art led astray deluded by false Maya. 8

Even if one gets a single jewel on searching in  
this sea of the world, it turns to dust after a short while  
because of its transitory character:

If one searcheth the seas, may be, one cometh upon  
a jewel.  
Its lustre remaineth for a while and then, 'tis  
eaten up by the dust. 9

There are two parallel realities : God - the ocean  
of Peace and World - the tempestuous and dreadful sea of  
Maya which is the creation of God. Man, by taking birth, is  
thrown into the tempestuous but tempting sea. He wants to  
escape into deathlessness, so that he might not again be  
compelled to come into this world. He wants this circle of  
birth and death to complete so that he can escape the fears  
and tortures of the noose of Yama:

Impassable is the (Sea of) Maya  
And the winds drift us where they will.  
I am terrified even as I hear  
That the Lord Justiciar is severe and stern. 10

8. ਕੈਸੇ ਮਨ ਤਰਹਿਗਾ ਰੇ ਸੰਸਾਰੁ ਸਾਗਰੁ ਬਿਖੈ ਕੈ ਬਨਾ॥  
ਝੂਠੀ ਮਾਇਆ ਦੇਖਿ ਕੈ ਝੂਠਾ ਰੇ ਮਨਾ॥

ਅ.ਗ. ਪੰ. 486.

9. ਖਾਰ ਸਮੁਦ੍ਰ ਢੰਢੀਐ ਇਕੁ ਮਣੀਆ ਪਾਵੈ॥  
ਦੁਇ ਦਿਨ ਚਾਰਿ ਸੁਹਾਵਣਾ ਮਾਟੀ ਤਿਸੁ ਖਾਵੈ॥

ਅ.ਗ. ਪੰ. 1012.

10. ਮਹਾ ਦੁਤਰੁ ਮਾਇਆ॥ ਜੈਸੇ ਪਵਨੁ ਝੁਠਾਇਆ॥  
ਸੁਨਿ ਸੁਨਿ ਹੀ ਡਰਾਇਆ॥ ਕਰਰੇ ਧੁਮਰਾਇਆ॥

ਅ.ਗ. ਪੰ. 746.



In such a situation, one can pray only to God, the Almighty so that with His Grace, he may ferry across<sup>11</sup> this fathomless sea of life.<sup>12</sup> A dynamic image of sailing in the ship when the sea is in tempest, and one's reaching the other shore at the Door of God, is created by Guru Amar Das:

The Sea is Tempestuous and no boat Ferrieth me across,  
But for the Boat of Truth; there's nothing to obstruct  
if the Guru is one's Support.  
For, he takes one to the Lord's Shore (the Door of the  
Lord), and lo, the Guru is ever ready to succour  
one. 13

This world is the sea of pain.<sup>14</sup> The mother's womb  
is also depicted as the sea of pain.<sup>15</sup> True Guru is considered  
as the ocean of virtue,<sup>16</sup> and the ocean of Bliss,<sup>17</sup> whereas God  
is imaged as the ocean of Peace.<sup>18</sup>

11. Adi Granth, p. 1147.

12. Adi Granth, p. 1087.

13. ਚੜਿ ਬੋਹਿਥੈ ਚਾਲਸਉ ਸਾਗਰੁ ਨਹਰੀ ਦੇਇ॥  
ਠਾਕ ਨ ਸਚੈ ਬੋਹਿਥੈ ਜੇ ਗੁਰੁ ਧੀਰਕ ਦੇਇ॥  
ਤਿਤੁ ਦਰਿ ਜਾਇ ਉਤਾਰੀਆ ਗੁਰੁ ਦਿਸੈ ਸਾਵਧਾਨੁ॥

ਅ. ਗ. ਪੰ. 1087.

14. Adi Granth, p. 641.

15. Adi Granth, p. 640.

16. Adi Granth, p. 758.

17. Adi Granth, p. 626.

18. Adi Granth, p. 1268.

The soul tries to transcend so that it may attain a higher spiritual place. Truth, in one's behaviour with others and even with his own self, in actions and intentions, has the power to ferry, a man across the otherwise impassable, tempestuous roaring and poisonous sea of Maya (the world):

Without Truth, one can Swim not across the Sea  
of Existence.  
For, limitless is this Sea, brimful with Poison.<sup>19</sup>

No body can accompany the human soul in the solitary journey after death. Every body, the near and dear ones, wails and cries for him. The soul has to bear the tortures<sup>20</sup> of the Yama itself according to the account of its deeds written by the Chitra Gupta in their ledger. No one else can help it nor it can extend any helping hand to some body else, in life after death.

Ferrying across this treachrous sea, depends on whatever is Writ on one's forehead. If it is Writ on the forehead of the individual soul, it is sure to be blessed with the Dust of the Saint's Feet and thus it ferries across. No one has the spiritual power to get any body else with him in that dreadful journey after death, if it is pre-destined:

19. ਸਚ ਬਿਨੁ ਭਵਜਨੁ ਜਾਇ ਨ ਤਰਿਆ॥  
ਏਹੁ ਸਮੁੰਦੁ ਅਥਾਹੁ ਮਹਾ ਬਿਖੁ ਭਰਿਆ॥

ਅ.ਗ. ਪੰ. 1041.

20. Adi Granth, pp.477-78.

Nanak: He, on whose forehead it is so Writ, he's  
Blest with the Dust of the Saints' Feet, and  
is Ferried across. 21

A Saint or a Guru can help the man only by teaching him the correct path of Truth - the way of righteousness through which the human soul can transcend and can attain deathlessness and gets emancipated. But no one can take anybody else with him. A virtuous soul, a guru, a saint, can himself attain a more higher position but he cannot take a sinner, a thief or a murderer with him on that spiritual journey and cannot save him from the tortures of Yama, who, according to mythology, is deputed for the purpose of submitting the true account of one's virtuous as well as vicious deeds. But there are many images which show that even the iron pieces can ferry across in the boat (the guru).<sup>22</sup> The guru changes the minds of the iron pieces (vicious persons) and they become gold (virtuous men). And then becoming 'gurumukha' they ferry across. We find images of ferrying across of companions and friends;<sup>23</sup> saving the whole lineage;<sup>24</sup> emancipating the kinsmen and clans.<sup>25</sup>

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21. ਨਾਨਕ ਨਿਨਾਟਿ ਰੋਵੈ ਜਿਸੁ ਲਿਖਿਆ ਤਿਸੁ ਸਾਧੂ ਧੂਰਿ ਦੇ ਰਹਿ ਪਾਰਿ ਲੰਘਾਈ॥

ਅ. ਗ. ਪੰ. 1263.

22. Adi Granth, p. 1265.

23. Adi Granth, p. 394.

24. Adi Granth, p. 1026.

25. Adi Granth, p. 1155.

One thing more is that 'Ferrying across' does not at all means dying. Had it been so, every devoted Sikh would have committed suicide. Ferrying across the dreadful see of Maya and ferrying across the Sea of human existence are two different matters as the former is to transcend one's own lower self. Generally the meaning taken is 'to cross the sea of the world and to escape the noose of the Yama by reaching the Court of the God and having the circle of one's birth and death completed and to live in Eternal Peace in Heaven. But it is not always so. For example, Guru Arjan says that the whole world is caught in the net of Maya and only those persons are saved whose Guru is perfect. Abiding by his teachings, they cross the tempting and tempestuous sea of Maya and their bodies are sanctified:

The whole world is so involved; Yea, he alone is  
 Saved whose Guru is perfect.  
 Sayeth Nanak: "So doth one Swim across the sea, and  
 one's body is sanctified. 26

If one dies to oneself while living; saves oneself from the snares of Maya; the Five thieves cannot steal the treasures of his virtue; dispelling his ego and becoming the dust for others to tread upon: he has, certainly crossed the sea of Maya.<sup>27</sup>

26. ਸਰਨ ਸੰਸਾਰੁ ਇਹੈ ਬਿਧਿ ਬਿਆਧਿਓ ਸੇ ਉਬਰਿਓ ਜਿਸੁ ਗੁਰੁ ਪੂਰਾ॥  
 ਕਰੁ ਨਾਨਕ ਭਵ ਸਾਗਰੁ ਤਰਿਓ ਭਏ ਪੁਨੀਤ ਸਰੀਰਾ॥

ਅ. ਗ. ਪੰ. 403

27. Adi Granth, p.750.

Following in the footsteps of the true guru, one merges in the Name. The continuous repetition of the Name, 'Anhad-nad (divine music)' starts ringing in his inner self and it helps the man in transcending his material needs, greed and attachment with the objects of Maya - the Illusion. The man, thus saved by the contemplation of Name, ferries across the Sea of Maya and becomes pure gold (meaning that he is sanctified and completely purified) :

He, who Tasteth the Flavour of the Lord's Name,  
him the Lord Saveth through the Name,  
And he becomes pure like gold, and, rid of his  
doubts, he is Ferried across the high Seas. 28

If a man, through the mantra (the Word) of the God, holds His light within his mind, or if it is so Writ on the forehead of a man and he follows the True guru<sup>30</sup>, the Word has the spiritual power to help the human soul reach the Door of the Lord.<sup>31</sup> One can ferry across if he is blessed with the Dust of the Saint's feet<sup>32</sup> and one boards the Boat of Truth in this tempestuous Sea of the World and reaches the other Shore.<sup>33</sup>

28. ਰਾਮਨਾਮ ਰਸੁ ਚਾਖਿਆ ਹਰਿਨਾਮਾ ਹਰ ਤਾਰਿ॥  
ਕਹੁ ਕਬੀਰ ਕੰਚਨੁ ਭਇਆ ਭ੍ਰਮੁ ਗਇਆ ਸਮੁਦੈ ਪਾਰਿ॥

ਅ. ਗ. ਪੰ. 1103.

29. Adi Granth, p.1162.

30. Adi Granth, p. 986.

31. Adi Granth, p.1261.

32. Adi Granth, p.806.

33. Adi Granth, p.618.



This sea of poison and disillusionment can only be safely crossed if one joins the company of the saints and boards the boat of his Name.<sup>34</sup> If God, in His Grace is merciful, one can cross this sea of Maya by clinging to his skirt;<sup>35</sup> by worshipping him : if God's love is showered upon one<sup>37</sup> : if God, Himself is our boat then by clinging to the feet of the Lord<sup>39</sup>, one is sure to cross this sea of Maya which is not to involve in the affairs of the world, but to transcend them and try to be one with God.

In a crystal clear image of the tempestuous sea of myriad waves which the 'gurmukh' helps one to ferry across boarding on the Lord's Boat shows that we are to cross the sea with the help of a true Guru :

Yea, tempestuous is the sea of myriad waves;  
       'tis through the Guru(Gurmukh) that one  
       goeth across.  
 Fortunate are they who, boarding the Lord's Boat,  
       are Ferried across by the Guru, the Boatman,  
       with (the oars of the Word). 40

Gurmukh (God-conscious man) has miraculous powers and by becoming Truth-conscious, crosses the 'Sea',<sup>41</sup> by being awake to the guru's call one reaches the other shore safe and sound.<sup>42</sup>

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34. Adi Granth, p.1080.

41. Adi Granth, p.941.

35. Adi Granth, p.1325.

42. Adi Granth, p.603.

36. Adi Granth, p.1242.

37. Adi Granth, p.893.

38. Adi Granth, p.868.

39. Adi Granth, p.866.

40. ਬਿਖਮੁ ਭੁਇਅੰਗਾ ਅਨਤ ਤਰੰਗਾ ਗੁਰਮੁਖਿ ਪਾਰਿ ਲੰਘਾਏ॥  
 ਹਰਿ ਬੇਰਿਖਿ ਰਹਿ ਵਡਭਾਗੀ ਲੰਘੇ ਗੁਰੁ ਖੇਵਟੁ ਸਬਦਿ ਤਰਾਏ॥

ਅ. ਗ. ਪੰਨਾ 575.

The true Guru becomes the boat, boarding which one is sure to cross the sea and reach the yonder shore. The Guru educates, spiritually, the follower and helps him to unload the weight of the sins. This is the reason why the soul prays to God to lead it to the Guru who ferries it across the stormy sea.<sup>43</sup> The Guru advises one to contemplate the God and teaches him the way of casting off the dead weight of the wrought deeds and the way of becoming detached.<sup>44</sup> If hearing the advice of the guru, one contemplates the Lord<sup>45</sup> or worship the Guru which in itself is the service of the God, one crosses the dreadful sea of the World. The worship of the guru as the Service to God and keeping the image of the guru in one's heart proves two things for us. One - Sikhism was an established religion and its conventions and traditions were becoming such that the authority of Guru Nanak was made equal to God by the later Gurus, especially Guru Arjan Dev. Keeping the image of the guru in the heart<sup>46</sup> shows that religious practice was heading towards idle-worship. Image in the heart comes outside in the form of a statue.

Guru Arjan warns the human beings against hypocritical gurus also. In a beautiful image he shows that those who are themselves drowned in the poisonous sea of Maya, cannot help one in ferrying across.<sup>47</sup>

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43. Adi Granth, p.1196.

44. Adi Granth, p.1002.

45. Adi Granth, p.1263.

46. Adi Granth, p.1268.

47. Adi Granth, p.1001

Satta and Balwand, in a beautiful image want to serve with love because God rid them of their greed, lust, wrath and false attachment.<sup>48</sup> But Guru Arjan is in favour of concentrating on the love of the Lord as by the contemplation of God one reaches the yonder shore.<sup>49</sup> Gurbani teaches 'bhai' and 'bhau' (fear and love) because without the Lord's fear, one does not get His Love and without Love, one cannot ferry across.<sup>50</sup>

The man is a part of the God just as the water that is separated from the sea turns into the sea and merges into it and thus loses its identity into it. From the critical analysis of the imagery in the Adi Granth, we find that the soul, on its first birth, was given some freedom to act and thus was free to keep its original sanctity or to get polluted because of the involvement in the temptations of Maya. The man of Truth, transcends his material existence and is thus saved from the vile snares and temptations of Maya and meeting the Guru, ferries across.<sup>51</sup> But we must be clear that merely meeting such a man (satguru), one cannot ferry across. Kabir and Guru Nanak, by creating very successful images, teach us the way that the individual soul is to tread upon, if it desires to reach the yonder shore of this tempestuous sea of Maya. In the mind's sky flows the river of peace and bathing

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48. Adi Granth, p.968.

49. Adi Granth, p.1000.

50. Adi Granth, p.1116.

51. Adi Granth, p.1078.

in it, one crosses the tempestuous sea. It means that one should lead one's life according to the dictates of his conscience:

In thy (mind's) sky floweth the river (of peace),  
bathe thou in it, thyself. 52

Guru Nanak instructs us to merge our consciousness in God and make one's body a raft, meaning that one should be true of intention and action:

Merge thy consciousness in Thy God. Thus that  
making the body a raft thou ferriest across. 53

God has created the world which is full of everything good and bad; fair and foul; sweet and bitter. The human soul which at its first Birth, was sent into the world by the God Himself, acquires its own individuality and personality with its dialectical relationship with the objects of Maya and degrades itself to some degree (depending to the extent of its getting lost in the temptation of Maya) by being led astray by the illusions of Maya. God puts every soul to test by giving it full freedom to think, to say and to act. God is not the enemy of the human soul, Who intentionally send the soul to pollute itself. He has appointed Maya to tempt it and his pious men to save it. This war of opposites is what we see happening all around us with our own eyes.

Every thing in nature is moving according to His dictates and the man while dealing with the objective reality, experiences agony or bliss which depends on the interaction

52. ਅਸਮਾਨ ਮ੍ਰਿਨੇ ਨਰੀਗ ਦਰੀਆ ਗੁਸਲ ਕਰਦਨ ਬੂਦ॥ ਮ. ਗ. ਪੰ. 727.

53. ਸੁਰਤੀ ਸੁਰਤਿ ਰਲਾਈਐ ਏਤੁ॥ ਤਨੁ ਕਰਿ ਤੁਲਹਾ ਲੰਘਹਿ ਜੇਤੁ॥

ਮ. ਗ. ਪੰ. 878.

of the subjectivity of the man and the objective world around him.<sup>54</sup> Man involved in the tempting and fascinating illusions of Maya starts thinking that they are everlasting and his existence in this world is permanent. Guru Arjan creates a vividly clear image of the sea-shore on which man has built his house and through this successful image shows the foolishness of such a man:

The shore of sand is being washed away by the waves,  
But he, the fool, thinks immovable is his abode.<sup>55</sup>

Kabir creates the image of shallow waters of Maya in which the boat gets stuck and then Kabir asks man why he has left sailing in the deep and peaceful ocean of God:

O man, why art thou bent upon wrecking thy boat in  
shallow waters:  
Yea, why hast thou broken away from thy Lord and  
attached thyself to Maya? <sup>56</sup>

Love of the Lord saves the soul from getting stuck  
in the shallow and muddy waters:

I am ferried across the (River of Life) and my mind's  
feet get not stuck in its mud, for within me  
is Thy Love.  
To Thy Feet, O Lord, is my heart Attuned; yea, Thou  
alone art my Boat and Raft. <sup>57</sup>

54. Adi Granth, p.1274.

55. ਬਾਨੁ ਕਠਾਰਾ ਤਰੰਗ ਮੁਖਿ ਆਇਆ॥ ਸੋ ਬਾਨੁ ਮੂਛਿ ਨਿਰਚਲੁ ਕਰਿ ਪਾਇਆ॥

ਅ. ਗ. ਪੰ. 390.

56. ਰੇ ਨਰ ਨਾਵ ਚਉੜਿ ਕਤ ਬੇੜੀ॥ ਹਰਿ ਸਿਉ ਤੋੜਿ ਬਿਖਿਆ ਸੰਗਿ ਜੋੜੀ॥

ਅ. ਗ. ਪੰ. 328.

57. ਨਦੀ ਤਰੰਦੜੀ ਮੈਡਾ ਖੋਜੁ ਨਾ ਖੁਭੈ ਮੰਝਿ ਮੁਹਬਤਿ ਤੇਰੀ॥

ਤਉ ਸਹ ਚਰਣੀ ਮੈਡਾ ਹੀਅੜਾ ਸੀਤਮੁ ਹਰਿ ਨਾਨਕ ਤੁਲਹਾ ਬੇੜੀ॥

ਅ. ਗ. ਪੰ. 520.



Guru Nanak creates a very successful image through which he reveals that our boat is laden with sin and there is the fear of its getting sunk.<sup>58</sup> Following and serving every 'Tom, Dick and Harry' as a Guru, is like boarding the boat of stone and getting drowned:

When one Serveth every 'he and thou', how will one  
attain to the Lord?  
Yea, if one boards a boat of stone, he will sink  
with it. 59

The water of the river Ganga is believed to be sacred. Kabir, Namdev, Guru Nanak and even Guru Arjan (who preferred Ramdas sarover to the waters of any other tank or river for reasons best known) use it in their images. The belief that enters the consciousness of a people becomes a part of its culture. Even now, if some one goes to Hardwar, he comes back with a bottle of water of the river of Ganga with him. These beliefs are so blind and illogical that the water of Ganga becomes sacred only at Hardwar and not in the fields which are irrigated by it, whereas the purity of the water is there in the fields and not at Hardwar. But who can establish it? This belief is a part of our lives because it has created its own place in the subconscious minds of the people. So in order to make a deeper impact on the hearts and minds of

58. Adi Granth, p.878.

59. ਅਬੇ ਤਬੇ ਕੀ ਚਾਕਰੀ ਕਿਉ ਦਰਗਹ ਪਾਵੈ॥  
ਪਥਰ ਕੀ ਬੇੜੀ ਜੇ ਚੜੈ ਭਰ ਨਾਲਿ ਬੁਝਾਵੈ॥

ਅ. ਗ. ਪੰ. 420.

our people, the saint poets of the Adi Granth used these beliefs very successfully in their images. For example :

He alone is a house holder who disciplines his  
sense-desires.  
And beggeth from God contemplation, Austerity  
and Self-control.  
And giveth in charity all he can through his body. 60  
Yea, such a house holder is pure, like Ganga's water.

But it does not mean that they had a blind faith in the spiritual greatness and the mythological importance of the river Ganga or its significance because of its originating from the head of Shiva. Namdev says that going on pilgrimage to Ganga or Godavari and Gaya in selfless devotion profits but not the pilgrimage that is only to please the world and to show others one's being a religious man.<sup>61</sup> Satta and Balwand have given a beautiful image of Ganga which concerns the visiting of the place, Hardwar, by Guru Nanak:

Lo, the Ganga's current is turned and the world,  
amazed and wonderstruck, sayeth "Why"? 62

60. ਸੋ ਗਿਰਹੀ ਜੋ ਨਿਗ੍ਰਹੁ ਕਰੈ॥ ਜਪੁ ਤਪੁ ਸੰਜਮੁ ਭੋਖਿਆ ਕਰੈ॥  
ਪੁਨਿ ਦਲ ਕਾ ਕਰੈ ਸਰੀਰੁ॥ ਸੋ ਗਿਰਹੀ ਗੰਗਾ ਕਾ ਨੀਰੁ॥

ਅ. ਗ. ਪੰ. 952.

61. Adi Granth, p. 1196.

62. ਹੋਰਿਓ ਗੰਗ ਵਹਾਈਐ ਦੁਨਿਆਈ ਆਖੈ ਕਿ ਕਿਉਨੁ॥

ਅ. ਗ. ਪੰ. 967.

We also find the images of a river that is to be crossed. The selection of such images is very wise because they concern the immediate experience of the people and thus the familiarity of such images proves very effective. There are carvans of people eagerly waiting to cross the river.<sup>63</sup> Guru (the boatman) is calling the travellers to cross the river with haste:

Upon the river-bank crieth the boatman - "O travellers  
cross the river with haste;  
And whosoever boardeth the Guru's Boat, I've seen him  
being Ferried across. <sup>64</sup>

But there are persons who have boarded the boats of paper (Maya).<sup>65</sup> They declare that they are sailing, but the fact remains that they will surely drown as the boat of paper is to sink within a very short time. The slanderers thus<sup>66</sup> drown and with them the whole lineage suffers.<sup>67</sup> The drowning man is saved if he, luckily, gets the real boat of a true Guru. He is like the dying lamp that starts burning again if fed upon oil.<sup>68</sup> But if one gets a boat after one is drowned, he fails to board it.<sup>69</sup> In such a critical moment the helpless soul cries out to the Lord to hold it by the hand and thus to save it from

63. Adi Granth, p. 1015.

64. ਪਤਨਿ ਕੂਰੇ ਪਾਤਲੀ ਵੰਦਹੁ ਧੁਕਿ ਵਿਠਾਇ॥  
ਪਾਤਿ ਪਵੰਦਹੇ ਡਿਠੁ ਮੈ ਸਤਿਗੁਰ ਬੇਰਿਸਿ ਚਾਇ॥

ਅ. ਗ. ਪੰ. 1015.

65. Adi Granth, p. 1267.

66. Adi Granth, p. 1026.

67. Adi Granth, p. 951.

68. Adi Granth, p. 987.

69. Adi Granth, p. 858.

drowning:

O, my God minded not my right or wrong, and Ferried  
me across the sea of Material Existence,  
Holding me by the hand.<sup>70</sup>

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Persons who do not follow the guru; those who do not  
mediate the Name<sup>72</sup>; those who do not serve the true guru<sup>73</sup>;  
those who are involved in their families<sup>74</sup>; those who carry  
on their heads the load of sins<sup>75</sup>; can never cross the  
tempestuous and poisonous waters of Maya.

Without the 'true Name' there is no dam, no boat, no raft  
and so many car<sup>a</sup>vans have drowned.<sup>76</sup> Only by attaining unto the  
Immaculate Name by the Guru's Grace, one ferries across the  
dreadful sea of this World.<sup>77</sup> If it is so Writ on the forehead,  
one ferries across<sup>78</sup> by following the Guru's Wisdom,<sup>79</sup> as the  
true Guru has the spiritual and miraculous power to save the  
drowning persons.<sup>80</sup> Introspection and cherishing God in one's  
heart by accepting the Guru's guidance, one swims across the  
sea by boarding the boat of truth.<sup>81</sup> Guru Nanak in a very

70. ਕਰਮੁ ਧਰਮੁ ਮੇਰਾ ਕੁਛੁ ਨਾ ਬਿਚਾਰਿ॥  
ਬਾਰ ਪਕਰਿ ਭਵਨਨੁ ਨਿਸਤਾਰਿ॥

ਅ.ਗ. ਪੰ. 1185.

71. Adi Granth, p.1155.

78. Adi Granth, p.1007,

72. Adi Granth, p.1125.

79. Adi Granth, p.1041.

73. Adi Granth, p.911.

80. Adi Granth, p.741.

74. Adi Granth, p.916.

81. Adi Granth, p.1041.

75. Adi Granth, p.1029.

76. Adi Granth, p.1287.

77. Adi Granth, p.1013.

beautiful and purposeful image, lays stress on the individual spiritual efforts i.e. by contemplation and self-control:

Build thou the boat of Contemplation and self-control  
that thou Crossest unobstructed.  
As if there were no sea to cross, nor no tides to contend  
with; such then will be thy easy path. 82

Water and its various uses, every body experiences and through them it is quite easy to make all understand the abstract ideas of spiritual transcendence. Merging of the soul in the super soul is like the merging of water in water and thus losing its identity in it.<sup>83</sup> And a dynamic image of water pouring down in rain and then its flowing through streamlets to the main river is used as an image for some one who slanders the true Guru and then seeks his refuge. The Guru forgives him and blesses him with the society of the saints.<sup>84</sup>

The three uses of water to clean the soil<sup>85</sup>, to clean the various parts of the body<sup>86</sup> and to quench the thirst<sup>87</sup> are used as images for making the spiritual matters more clear

82. ਜਪ ਤਪ ਕਾ ਬੰਧੁ ਬੇੜੁ ਨਾ ਜਿਤੁ ਨੀਧਿ ਵਹੇਨਾ॥  
ਨਾ ਸਰਵਰੁ ਨਾ ਉਛਲੈ ਐਸਾ ਪੰਥੁ ਸੁਰੇਨਾ॥

ਅ. ਗ. ਪੰ. 729.

- 83. Adi Granth, p.975.
- 84. Adi Granth, p. 854.
- 85. Adi Granth, p. 975.
- 86. Adi Granth, p. 551.
- 87. Adi Granth, p.915.



for the ordinary people.

The friendship with the unwise and the love with the egotist is very beautifully expressed through the image of drawing a line in water which disappears the time it is drawn:

Friendship with the unwise, love with the egotists,  
Is like a line drawn across water, of which there  
is neither sign nor mark left. 88

The man's coming and going in the world is explained quite simply and clearly through an image of the rock-salt melting in water.<sup>89</sup> The drowning in water;<sup>90</sup> the churning of water<sup>91</sup>; the bubbles on water depicting the unreal existence of the man and the world<sup>92</sup>; the rising of waves and their disappearing in water again;<sup>93</sup> the mind getting wet with the word of the Guru<sup>94</sup> - are used as images to make the otherwise unintelligible affairs of the spirit vividly clear for the ordinary persons to understand.

88. ਨਾਲਿ ਇਯਾਣੇ ਦੋਸਤੀ ਵਡਾਰੂ ਸਿਉ ਨੇਹੁ॥  
ਪਾਣੀ ਘੋਰਿ ਨੀਕ ਜਿਉ ਤਿਸ ਦਾ ਥਾਉ ਨ ਥੇਹੁ॥

ਅ. ਗ. ਪੰ. 474.

89. Adi Granth, p.402.

90. Adi Granth, p.953.

91. Adi Granth, p.655.

92. Adi Granth, p.1096.

93. Adi Granth, p.1252.

94. Adi Granth, p.1074.

Panjab, the land of the Gurus, is always in the fore-front to provide India with saints, warriors and patriots. As it is away from the sea and the sea did not concern the immediate experiences of its people because the means of communication, in those days, were less and it was almost impossible for the people of Punjab to visit any shore. In poetic images such things or events are picturised through words which are selected from the historical and cultural heritage or from the present and the immediate experience of the people so that the familiarity of such images might have the quality of fertility in them. Otherwise the images are of no use except creating obscurity and confusion. The images of the river were easily grasped by the people. History tells us that in those medieval times, wells (the persian wheels) were also very popular as they were the sources of irrigating the lands. The depth of the well was very dreadful and the man who fell into such a well, in those times, had the least chance of survival. But if the well is blind (the deserted well that has nothing to take the water out of it and is also out of use) the chance of the unfortunate man was out of question. To make their instructions more simple, easy and effectual, the guru poets used the persian wheels in their imagery. The image of the blind well is used for Maya<sup>95</sup>, for intense desire<sup>96</sup>, for the home<sup>97</sup>, and for our doubts also.<sup>98</sup>

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95. Adi Granth, p.876.

96. Adi Granth, p.805.

97. Adi Granth, p.1252.

98. Adi Granth, p. 823.

The study of this portion of the imagery reveals that Guru Arjan very often uses the images of blind well and using this image shows his being over-conscious and worried about the emancipation of his followers. He tells them that the guru would help them and if any body tries to slander him (the guru), he, his family and his lineage have no chance to escape the tortures of the noose of the Yama after death. The whole world is caught in the blind well of ignorance and has become impure. For example, Guru Arjan's images are found in the various couplets of the Adi Granth at pages 208, 383, 546, 748, 804, 813, 966, 1005, 1085 and 1086.

The waves of the water as merely waves are used in a crystal clear image of the rise and fall of the waves by Guru Ram Dass.<sup>99</sup> Namdev gives an image of the waves of greed lashing against him and thus drowning him in them:

O, Lord of beauteous hair, my body is sinking fast,  
For the waves of greed incessantly lash against it. 100

Waves of the mind<sup>101</sup>, of the name of God<sup>102</sup>, of desires<sup>103</sup>,  
of Maya<sup>104</sup>, and the creation of the universe like a wave<sup>105</sup> are

99. Adi Granth, p.977.

100. ਨੇਭ ਲਹਰਿ ਅਤਿ ਨੀਝਰ ਬਾਜੈ॥  
ਕਾਇਆ ਡੁਬੈ ਕੇਸਵ॥  
ਅ. ਗ. ਪੰ. 1196.

101. Adi Granth, p.1088.

102. Adi Granth, p. 995.

103. Adi Granth, p. 828.

104. Adi Granth, p.1049.

105. Adi Granth, p.1236.

used in images which are so artistically studded in their proper context that the desired meanings are communicated properly to the readers.

The geographical situation of the Panjab is that rains are always welcomed. The Moonson have to travel a long distance to reach here and hence the scarcity of rain. During the medieval times, much of the land was un-irrigated and the farmers had to depend on rains for growing the crops. The people felt happy and started dancing when it started raining:

Lo, God hath Rained all over, so Sing ye the Song  
of Bliss,  
Yea, the Lord's praise, for, the Love of God for  
man hath become Manifest. 106

The earth looks fresh and the fragrance of the earth fills the air at the time when it rains. It becomes beautiful.<sup>107</sup> It (rain) has a joyous effect on the trees<sup>108</sup> and creepers<sup>109</sup>. The sikhs become happy in such a hilarious mood on meeting the guru that they appear like the bubbles which are formed by the rain.<sup>110</sup>

106. ਵੁਠਾ ਸਰਬ ਥਾਈ ਮੇਰੁ॥

ਅਨਦ ਮੰਗਲ ਗਾਉ ਹਰਿ ਜਸੁ ਪੂਰਨ ਪ੍ਰਗਟਿਓ ਠੇਰੁ॥

ਅ. ਗ. ਪੰ. 1226.

107. Adi Granth, p.757.

108. Adi Granth, p.1182.

109. Adi Granth, p. 788.

110. Adi Granth, p.1187.

The critical study of the imagery reveals that at some places, the use of the word 'Sar' does not mean tank. For example, Adi Granth, pp. 1090, 794 and 1037. Guru Nanak uses 'sarvar' for The Lord at one place and says that He is also the Swan, but when 'sarvar' is used for the guru, the followers become the swans:

(1) O Lord, Thou art my only Friend; Thou art the Swan, Thou the pool. 111

(11) The Guru is the Pool and we the swans. 112

At one place we find the image of pool for the human body<sup>113</sup> and at other places the body becomes the pool of truth<sup>114</sup> and the pool of God.<sup>115</sup> Guru is imaged as Mansarovar<sup>116</sup> and the pool of Nectar.<sup>117</sup>

Every religion, in its earlier years is above superstitions, blind faith, religious traditions and conventions. It is because every religion in the world is a revolt against the set conventions, traditions, formalities and rules of some old religion which again in its first years was above such

111. ਸਾਜਨੁ ਮੀਤ ਸੁਜਾਣੁ ਤੂ ਤੂ ਸਰਵਰੁ ਤੂ ਹੋਸੁ॥ ਅ. ਗ. ਪੰ. 937

112. ਗੁਰੁ ਸਰਵਰੁ ਹਮ ਹੋਸੁ ਧਿਆਰੇ॥ ਅ. ਗ. ਪੰ. 1027.

113. Adi Granth, p. 909.

114. Adi Granth, p. 1058.

115. Adi Granth, p. 1233.

116. Adi Granth, p. 757.

117. Adi Granth, p. 363.



religious practices and mere rituals. This part of the study of imagery would reveal how the rituals are born in a religion. There is a popular myth among Sikhs that the crows after bathing into the tank at Golden Temple, Amritsar becomes swans. The reality is that the literal meanings of the following couplet are preached and the poor masses are expected to believe it, whereas the genius poet Guru Ram Das uses these words the crow and the swan as symbols of 'manmukh' and 'gurmukh' respectively. The reference in the image to the pool of Nectar is for the true Guru and not the sacred tank at Amritsar:

The True Guru is the pool of Nectar: Truth is his  
Speech; dipping in it, even a crow becometh a swan.  
Nanak: Blessed, Blessed are those men of destiny, who,  
through the Guru's Instruction, Cleanse the mind's  
dirt with the name. 118

Guru Arjan Dev, through images, wants to establish the supremacy of the Ram Das Sarovar at Golden Temple, Amritsar. He is of the opinion that one who bathes in this tank is not only himself saved but his whole progeny also:

O Saints, beauteous is the tank of Ram Dass:  
Yea, whosoever, bathes in it, his whole progeny  
is Blest. 119

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118. ਅੰਮ੍ਰਿਤਸਰੁ ਸਤਿਗੁਰੁ ਸਤਿਵਾਦੀ ਜਿਤੁ ਨਾਭੈ ਕਊਆ ਹੰਸੁ ਹੋਰੈ॥  
ਨਾਨਕ ਧਨੁ ਧੰਨੁ ਵਡੇ ਵਡਭਾਗੀ ਜਿਨੁ ਗੁਰਮਤਿ ਨਾਮੁ ਰਿਦੈ ਮਨੁ ਧੋਰੈ॥

ਅ. ਗ. ਪੰ. 493.

119. ਸੰਤਹੁ ਰਾਮਦਾਸ ਸਰੋਵਰੁ ਨੀਕਾ॥  
ਜੋ ਨਾਵੈ ਸੋ ਕੁਲੁ ਤਰਾਵੈ ਉਧਾਰੁ ਹੋਆ ਹੈ ਜੀ ਕਾ॥

ਅ. ਗ. ਪੰ. 623.

But this does not apply to the hypocrites, the vicious and impure persons. For Guru Arjan himself creating the image of bathing, reveals that mere washing one's body does not purify his inner dirtyself:

He who washeth himself from without, but remaineth  
impure in mind,  
He loseth both here and afterwards. 120

Guru Nanak, very beautifully, creates a congruous and intense image of the wall standing between the man and the pool of God and reveals that the thirst of the man can never be quenched so long as this wall of Maya is between him and God:

Yea, how can I quench my thirst when between me  
and Thy Pool of Nectar stands the Wall (of Maya).<sup>121</sup>

The seeker's craving to see the vision of God and the Lord's in His Mercy Blessing him with it, is very beautifully expressed through an image by Guru Arjan.<sup>122</sup>

Saint Kabir creates two beautiful images in this context. The first image shows that if a man is uncleared from within and washes his body in the holy waters at some pilgrimage station, can never reach Heaven.<sup>123</sup> He declares that a stone-

120. ਬਾਹਰੁ ਧੋਇ ਅੰਤਰੁ ਮਨੁ ਮੈਲਾ ਦੁਇ ਠਹਿਰ ਅਪੁਨੇ ਖੋਏ॥  
ਈਹਾ ਕਾਮਿ ਕ੍ਰੋਧਿ ਮੋਹਿ ਵਿਆਪਿਆ ਅਗੈ ਮੁਸਿ ਮੁਸਿ ਰੋਏ॥

ਅ. ਗ. ਪੰ. 381.

121. ਤਿਖਾ ਤਿਹਾਇਆ ਕਿਉ ਲਹੈ ਜਾ ਸਰ ਭੀਤਰਿ ਪਾਨਿ॥

ਅ. ਗ. ਪੰ. 557.

122. Adi Granth, p. 1273.

123. Adi Granth, p. 484.

-hearted person even if he dies at the holy place of Benaras cannot be saved from the tortures of Hell. But if a saint dies in the cursed land Haramba (Magha Desh, where if one dies one gets a donkey's birth, according to an old belief) he not only can save himself but his whole lineage also:

Hard of heart even if one dieth at the holy city of Banares, he is not saved from hell.  
The Lord's Saint even if he dieth in the cursed land of Haramba he redeems all his kindreds. 124.

The man, caught in the whirlpool of desire<sup>125</sup> is puffed up by ego and hence suffers from this tumultuous whirlpool from which the guru saves him.<sup>126</sup> Guru Arjan creates the image of a man who has fallen in the ditch of the world and prays to the Lord to take him out of it.<sup>127</sup>

In the pool (the world) there is the mud of attachment and one gets stuck in it and seeks the refuge of God so that he is released. The man is ensnared by the marsh in the mud of attachment where the water of fire is mixed with earth:

In that (World's) pool doth the man, abide,  
In which the Lord putteth the water of Fire,  
And the Mud of attachment, into which the feet get stuck.  
O, many have I seen ensnared (by the marsh). 128

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124. ਮਨਹੁ ਕਨੋਰੁ ਮਰੈ ਬਾਨਾਰਸਿ ਨਰਕੁ ਨ ਬਾਂਚਿਆ ਜਾਈ॥  
ਹਰਿ ਕਾ ਸੰਤੁ ਮਰੈ ਹਾੜੀ ਤ ਸਗਲੀ ਸੈਨ ਤਰਾਈ॥

ਅ. ਗ. ਪੰ. 484.

125. Adi Granth, p. 1247.

126. Adi Granth, p. 916.

127. Adi Granth, p. 203.

128. ਤਿਤੁ ਸਰਵਰਤੈ ਭਈਲੇ ਨਿਵਾਸਾ ਪਾਣੀ ਪਾਵਕੁ ਤਿਨਹਿ ਕੀਆ॥  
ਪੰਕਜੁ ਮੇਹ ਪਗੁ ਨਹੀ ਚਲੈ ਹਮ ਦੇਖਾ ਤਹ ਫੁਬੀਯਲੇ॥

ਅ. ਗ. ਪੰ. 357.

In all the above water images, we find many sensuous word-pictures which do not become poetic images. Many similes, because of their too much repetition in the Adi Granth, do not touch our heart and thus fail to arouse our emotions. But at the same time there is no dearth of successful poetic images which have a significant purpose behind them and at the same time picturing some scene or happening, pronounce verdicts on the reality. For example, in a beautiful image Guru Nanak reveals that if the human beings lead their lives under direction of Truth, they transcend the levels of Maya and are thus saved from drowning in the myriad waves of the sea - this world:

Neither Maya dieth(within one), nor is the mind stilled,  
and the sea (of desire) swelleth with a myriad waves  
as if intoxicated with wine,  
But the (body's) boat, which is directed by Truth within,<sup>129</sup>  
swayeth not upon the surging seas, and is Ferried across.

#### Vegetation Imagery :

The vegetation Imagery in the Adi Granth is so rich that nothing of nature is left untouched. Even the smallest and insignificant plant that grows in the fields, naming 'Pabban' (chupatti) is used in an image for a very great purpose of showing the transitory existence of riches, beauty and flowers which are the guests of a few days. Guru Nanak in this image uses the leaves of 'Pabban' plant as a simile to show the

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129. ਮਾਇਆ ਮੁਖੀ ਨਾ ਮਨੁ ਮੁਖਾ ਸਰੁ ਨਗਰੀ ਮੈ ਮਤੁ॥  
ਬੇਹਿਥੁ ਜਲ ਸਿਰਿ ਤਰਿ ਟਿਕੈ ਸਾਚਾ ਵਖਰੁ ਜਿਤੁ॥

ਅ. ਗ. ਪੰ. 992.

illusion of Maya and its short existence in the world.

They fade away as this sprouts like the leaves of 'Pabban'.<sup>130</sup>

James Reeves observes: "Richness and variety of imagery may be a sign that a poet is more than usually sensitive to the physical impressions..."<sup>131</sup> The saint poets exploit all the available sources of nature in their images. It shows that these saint poets, the poets of the ordinary people, have got a rich lively and immediate experience of the society and natural surroundings. The variety in their imagery is an ample proof of their microscopic poetic sensibility. Even the camel's love of the creeper and its inability to remain away from the creeper did not escape their keen observation.<sup>132</sup> The trees: neem, simble, mango, flowers, the growing of mushrooms are used to explain the complicated spiritual meaning and at the same time to intensify such meanings.

The image of lotus flower is abundantly used in various contexts. The image of its remaining detached from water is used for the men of God to remain detached in their families and not to get wholly involved in the affairs of the family.<sup>133</sup> In the philosophical discussions with Siddhas (Siddha-ghoshta) discussing the various circles of air, the image of the lotus of navel is created,<sup>134</sup> and Brahma's taking birth from the

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130. Adi Granth, p. 23.

131. James Reeves, The Critical Sense, p. 109.

132. Adi Granth, p. 369.

133. Adi Granth, p. 949.

134. Adi Granth, p. 945.



navel of the lotus, gives us a mythological image. <sup>135</sup> The lotus is used for the human body <sup>136</sup> and its withering away because of ignorance as the egoist's intellect is inverted lotus:

Bound to ego, thy mind is shallow, thy lotus over turned:  
Yea, thy mind is Blind, and so, thou art involved in  
strife.  
And the cycle of death and birth hangs over thy head and  
thou art caught in the noose, bereft of the Name. <sup>137</sup>

In a single image its use as the 'heart lotus' and 'lotus-feet' creates obscurity as the same object is used in one place for different objects. <sup>138</sup> Beni creates on the forehead, the picture of a lotus surrounded by jewels explaining it to be the dwelling place of the detached God. <sup>139</sup> All the images, mentioned above, are created with a purpose of realising God. The soul tries to merge in God. In the way, she comes across many difficulties and obstacles. These are all the illusions of Maya. These spiritual experiences of the saint poets are made accessible to us with the use of familiar, bold and intense images. These images touching our feelings and emotions, with the aim of communicating ~~an~~ some portion of reality become poetic images. As an example, we take an image of Guru Nanak concerning the unshakable love of the lotus for water and thus teaching us to love with the same intensity and

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135. Adi Granth, p. 489.

136. Adi Granth, p. 1050.

137. ਊਧਿ ਕਵਨੁ ਮਨਮੁਖ ਮਰਿ ਰੋਛੀ ਮਨਿ ਅਧਿ ਸਿਰਿ ਧੰਧਾ॥  
ਕਾਨੁ ਬਿਕਾਨੁ ਸਦਾ ਸਿਰਿ ਤੇਰੈ ਬਿਨੁ ਨਾਵੈ ਰਲਿ ਫੰਧਾ॥

138. Adi Granth, p. 928.

ਅ. ਗ. ਪੰ. 1126.

139. Adi Granth, p. 974.

unshakable faith in Him:

O my mind, Love thy Lord, like the lotus loveth  
the water.

The waves shake it to the roots; but it blossoms  
forth in Love. 140

The 'kamina' flower lowers its head in prayer for the  
moon,<sup>141</sup> and is used for the 'gurmukh' but the egocentrics  
are proud like the mushrooms that grow in the month of  
'Bhadron' and live for a very short time.<sup>142</sup> Bitterness in the  
mouth of the egocentrics is of colocynth, swallow-wort, thorn-  
apple and neem.<sup>143</sup> They are like barren land, like trees on the  
river banks.<sup>144</sup> Like stray cattle, these egoistic persons  
lay waste the garden of God because of their involvement in  
the garden of vice,<sup>145</sup> because these quadrupeds, in the shape of  
human beings know nothing but grazing the grass.<sup>146</sup> They are  
asses. The ass does not know the way of betel leaf growing  
in one's own garden,<sup>147</sup> meaning that God has concealed all the  
wealth inside our body, but man involved in his ego roams  
about in a vain effort to find it. So these egocentrics  
are burnt like the bamboo trees which are burnt in the jungle  
fire.<sup>148</sup> They are so illusioned that they see mangoes on lemon

140. ਰੇ ਮਨ ਐਸੀ ਹਰਿ ਸਿਉ ਪ੍ਰੀਤਿ ਕਰਿ ਜੈਸੀ ਜਲ ਕਮਲੇਹਿ॥  
ਨਹਰੀ ਨਾਨਿ ਪਛਾੜੀਐ ਭੀ ਵਿਗਸੈ ਅਸਨੇਹਿ॥

ਅ. ਗ. ਪੰ. 59.

141. Adi Granth, p. 990.

142. Adi Granth, p. 1196.

143. Adi Granth, p. 147.

144. Adi Granth, pp. 1015-16.

145. Adi Granth, p. 1024.

146. Adi Granth, p. 892.

147. Adi Granth, p. 725.

148. Adi Granth, p. 63.

trees and coconuts on simbal trees,<sup>149</sup> meaning that the egocentrics have accepted the slavery of Maya and thus lost their sense of recognizing the right and the wrong.

The slanderer of the saints, dying all alone, is expressed through a very well-selected and beautiful image of sesame-stalk abandoned all alone in the field. This image expresses the biting and torturing loneliness and worthlessness of the slanderers of the men of God.<sup>150</sup>

The nearness of God influences us like the fragrant 'chandan' imparting fragrance to the castor tree standing nearby.<sup>151</sup> Guru Nanak creates a gustatory image of the sweetness of the juice of the sugarcane. Imbued with the Word, one becomes as sweet as the sugarcane.<sup>152</sup> There is a dire need of the true Guru. As the true Guru is the tree of gold, with leaves of corals and flowers of diamonds and pearls,<sup>153</sup> the human soul always aspires to seek his advice. The selection of objects for the creation of this image is so wise that the Guru's qualities are selected from the attractive objects - the gold and diamonds - which every social being craves to own.

The images of contrast of two opposites remaining at the same place is used in some successful images. Guru Amar Das creates the image of a tree (the world) and its shade under which have gathered together persons who are sweet-tongued as well as persons using hot words.<sup>154</sup> A 'chandan' tree girdled

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149. Adi Granth, p. 972.

150. Adi Granth, p. 280.

151. Adi Granth, p. 486.

152. Adi Granth, p. 152.

153. Adi Granth, p. 147.

154. Adi Granth, p. 1019.

✓ by the snakes shows nectar and poison together .<sup>155</sup> No doubt the garden of this world is beautiful and attractive, but there is also the growth of poisonous weeds in it,<sup>156</sup> and on digging these weeds out, we will get sweet fruit:

Make lust and wrath thy weeder, and with it weed  
thy farm.  
And as thou weedest thy farm thus, thy Deeds  
will fruition forsooth.<sup>157</sup>

The fruit of the swallow-wort, attached to the parent tree, look uniquely fascinating and beautiful. But when one of them is separated from it, it turns into a thousand threads and is lost.<sup>158</sup> Similar to it is the suffering of the human soul separated from the super-soul bearing agonies and tortures of being disintegrated into myriad ways. A rare image of burying the dead-body being compared to the root that is buried in the ground,<sup>159</sup> is created by Guru Arjan and it has the qualities of intensity and freshness in it. Kabir paints the image of Lord Krishna grazing a herd of cows near a thick growth of 'Tulsi' plant(basil shrubs). Lord Krishna sings with joy which enraptures the milk-maid. She prays not to be left alone:

157. ਕਾਮੁ ਕੋਧੁ ਦੁਇ ਕਰਹੁ ਬਸੋਨੇ ਗੋਡਹੁ ਧਰਤੀ ਭਾਖੀ॥  
ਜਿਉ ਗੋਡਹੁ ਤਿਉ ਤੁਮੁ ਸੁਖ ਪਾਵਹੁ ਕਿਰਤੁ ਨ ਮੋਟਿਆ ਜਾਈ॥

ਅ. ਗ. ਪੰ. 1171.

158. Adi Granth, p.319.

159. Adi Granth, p.1203.

All around there are thick sweet basil shrubs.  
 In the Midst of them is made a good village.  
 Seeing His beauty, the milkmaid becomes enamoured.  
 Leave me not and come and go not, any where.  
 My soul is attached to Thy Feet, O Holder of the bow.  
 He alone meets Thee, who is very fortunate - Pause.  
 Soul-stirring is Bindrabān, where the fascinating Lord  
 grazes the kine. 160  
 (trans.by Manmohan Singh)

This image is replete with emotional thrill, a sense of wonder and a musical effect. The story of Radha's love for Krishna is imaged. This is how mythology helps us in creating poetic images.

With the image of a 'simbal' tree,<sup>161</sup> persons, who are proud, arrogant and egotists having illusionary attraction for their sizes and outwardly showy appearances are painted in a picture. The saint poets Namdeva and Kabir have a noble way of attacking idol worship from quite a different angle. Namdev says that by plucking the flowers and making a garland, one offers to the stone god, the flowers which are not pure but made impure by the sucking of the black bee.<sup>162</sup> The beautiful image of the ignorant she-gardener tearing off the living leaves,<sup>163</sup> collecting them and offering to the lifeless stone-god shows the ignorance and foolishness of the persons. Guru Nanak creates

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160. ਅਸ ਪਾਸ ਅਨ ਤੁਰਸੀ ਕਾ ਬਿਰਵਾ ਮਝ ਬਨਾਰਸਿ ਗਾਉ ਰੇ॥  
 ਉਆ ਕਾ ਸਰੂਪੁ ਦੇਖਿ ਸੋਹੀ ਗੁਆਰਨਿ ਮੇ ਕਉ ਛੇਡਿ ਨ ਆਉ ਨ ਜਾਹੁ ਰੇ॥  
 ਤੇਰਿ ਚਰਨ ਮਨੁ ਨਾਚੈ ਸਾਰਿੰਗਧਰ॥ ਸੋ ਮਿਲੈ ਜੋ ਬਡਭਾਓ॥ ਰਹਾਉ ॥  
 ਬਿੰਦ੍ਰਾਬਨ ਮਨ ਹਰਨ ਮਨੋਹਰ ਕ੍ਰਿਸਨ ਚਰਾਵਤ ਗਾਉ ਰੇ॥

ਅ. ਗ. ਪੰ. 338.

161. Adi Granth, p. 470.

162. Adi Granth, p. 487.

163. Adi Granth, p. 479.



the image of a real garland which is acceptable to God.

In this garland the fresh leaves of the human body and the flowers of good qualities, when woven into a garland, are acceptable to God.<sup>164</sup> It reveals the truth that the human beings should cultivate in themselves the godly qualities of virtue, goodness and human sympathy so that they may be blessed with the pleasure of God.

In Tukhari Raga (Bara Maha), Guru Nanak creates a clear-cut image of the month of 'Chaitra', in which woods are in bloom, the sweet-singing koel is singing on the mango tree and the black bee is circling the blooming trees. The Bride separated from the groom is bearing the unbearable pangs of separation. It forms a successful poetic image which by presenting a contrast enhances the emotional and literary impact on the readers. The whole of Bara Maha by the genius prophet and poet Guru Nanak, is a perfect piece of poetry full of beautifully knit poetic images. In the month of 'Poha' images concerning the winter season are used:

In 'Poha' the snow falls and even the sap of the grass is  
 O, Lord, why Thou Comest not even now when sapped.  
 Thou Abidest in my body and mind and  
 on my tongue. 165

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164. Adi Granth, p.791.

165. ਹੋਖਿ ਤੁਖਾਰੁ ਪੜੈ ਵਣੁ ਤਿਨੁ ਰਸੁ ਸੋਖੈ॥  
 ਆਵਤ ਕੀ ਨਾਰੀ ਮਨਿ ਤਨਿ ਵਸਹਿ ਮੁਖੈ॥

ਅ. ਗ. ਪੰ. 1109.

In the winter season, the snow falls and the vegetation is sapped. Connected with it is depicted another reality that of a beloved who is suffering the pangs of separation and praying her lover to come to her. Creating a relation between these two realities the image of the most beautiful girl who is skeleton-like is pictured in our mind and it arouses over sympathy with the girl. The beauty of this image of Guru Nanak is that it is three-dimensional as a third reality of the spiritual relationship between the soul and God is also depicted symbolically. This quality is not found in the ancient Indian literature. Kalidasa and other Sanskrit poets, creating the image of winter season deal with two realities only.

166

To Kalidasa the winter appears as one beloved of the ladies in which the feeling of love making becomes exuberant and passionate ladies pass their times in difficulty. The poet Satanada paints the season by the change experienced by the animal world - shivering in biting cold. The monkey trembles and the cow chews the cud, shaking all the while. The domesticated dog prefers to live inside the oven. The poor masses having no clothes to cover their naked and cold bodies, contracts their limbs like the tortoise. This image attracts our attention at once, to the hut of a common man and it shows that the poor people have sympathy with the poor as the poet who himself is poor and has experienced the bitterness of poverty, creates an image which reveals his poetic sympathy with the poor.

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166. Sudhisankar Bhattacharya, Imagery in The Mahabharata, p. 141.

In this context we find Sheikh Farid creating an image of all the seasons as they are experienced by us in the Punjab.

The swallows in the Kartik, the jungle fire in the  
Chaitra and lightening in the month of Shravana,  
And the loving arms of the bride round her spouse  
(stay not for ever). 167

The comparative study of the three images of Kalidasa, Sheikh Farid and Guru Nanak reveals that Kalidasa is concerned with the love between two lovers because in the cold season they cannot live in separation. Sheikh Farid, in his image tries to give us the impression that we should not get involved in the false attachments of the world, whereas Guru Nanak, giving full importance to the pure love between two lovers, conveys the idea through his image that such intense attachment and love the soul should have with the super-soul - our God.

#### Animal Imagery

It is the function of imagery to draw two distant realities together in the form of images and thus to create a spark like the joining of negative and positive wires of electricity and thus to complete a whole circle. Imagery also asserts that there is unity and pattern even in this chaotic world. This it does by supplementing the distorted figures of reality into a thing of beauty. B. Ifor Ivans commenting on the function of imagery, says, "Imagery in its

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167. ਕਤਿਕ ਕੁੰਜਾਂ ਚੇਤਿ ਡੁਹਿ ਸਾਵਣਿ ਬਿਜੁਨੀਆਂ॥  
ਸੀਮਾਲੇ ਸੋਹੰਦੀਆਂ ਪਿਰ ਗਨਿ ਬਾਹੜੀਆਂ॥

ਅ. ਗ. ਪੰ. 488.

purest form, is mysticism made manifest from sources that depend on ordinary experiences as imagery, by drawing together widely separated objects and experiences into a brief and unlaboured expression, asserts the unity of human life." <sup>168</sup> The poet expresses those things through his images that stir his soul and become a part of his spiritual ego and in doing so reveals his poetic sympathies. For example, Guru Nanak takes an image from the milching animals. They eat grass and in return give us the nectar (milk) whereas the egocentric eats the best food and does not contemplate the name of the Lord - the Preserver and the Giver. Such animals deserve our admiration and the human beings devoid of Name, are to be abhorred. <sup>169</sup> The persons who slander others are like animals <sup>170</sup> because they are without a Guru and are not pure at heart. <sup>171</sup> Kabir wants to show the egotistic and arrogant persons, their true worth. The corpse of the man is of the use and is burnt in a pyre whereas the dead body of an animal has many uses:

If a man dieth, he is of no use to his kind.  
But if dieth an animal, its uses are many. <sup>172</sup>

Lion : Guru Nanak is against the exploitation of the masses at the hands of the kings. He has no objection if a lion fights

168. B. Ifor Evans, quoted in the World of Poetry, p.103.

169. Adi Granth, p.1042.

170. Adi Granth, p.1139.

171. Adi Granth, p.1163

172. ਨਰੁ ਮਰੈ ਨਰੁ ਕਾਮਿ ਨ ਆਵੈ॥  
ਪਸੁ ਮਰੈ ਦਸ ਕਾਜ ਸਵਾਰੈ॥

ਅ. ਗ. ਪੰ. 870.

against a lion. But if a wild lion falls upon a flock of sheep, the Master must be answerable.<sup>173</sup> Sadna gives another image of one going to take the refuge of the Lion - the Lord. He questions God how can he reach Him if the jackals (the karmas) seize him in the way.<sup>174</sup> He wants God to free him of the evil deeds done in the past births. Guru Arjan creates a very clear image in which the five lions (the desires) and the ten tigresses (senses) were slain by God and thus one gets free from the three modes and is emancipated in the company of the saints:

The five lions (of desire) the Lord slayeth,  
and the ten tigresses (of sense) are also overwhelmed.  
The whirlpool of the Three Modes is now no more.  
Yea, through the society of the saints ended the  
circle of fear. 175

Elephant : The human mind is like the uncontrollable and self-willed wine intoxicated elephant and the Guru is the goad that disciplines it and brings it to the Path of Truth,<sup>176</sup> with the True Word because it wanders purposelessly in the forest of the human body.<sup>177</sup> There is another image which

173. Adi Granth, p. 360.

174. Adi Granth, p. 858.

175. ਪੰਚ ਸਿੰਘ ਰਾਖੇ ਪ੍ਰਭ ਮਾਰਿ॥ ਦਸ ਬਿਘਿਆੜੀ ਲਈ ਨਿਵਾਰਿ॥  
ਤੀਨਿ ਆਵਰਤ ਕੀ ਚੁਕੀ ਘੋਰ॥ ਸਾਧ ਸੰਗਿ ਚੁਕੇ ਤੇ ਫੇਰ॥

ਅ. ਗ. ਪੰ. 899.

176. Adi Granth, p. 159.

177. Adi Granth, p. 221.



which shows that the Guru is the elephant-driver and the goad which corrects the elephant (the mind) is the wisdom taught by the Guru.<sup>178</sup> Guru Nanak creates an image of the elephant (human mind) who is intoxicated with wine and is roaming in the woods without any purpose:

The mind is like an elephant, wild, intoxicated with  
its own power.  
Yea, and it wandereth about in the woods of Maya, lured  
by attachment.  
With death ever hovering over his head, it goeth about  
here and there,  
But when it meeteth with the Guru, it findeth its Home.<sup>179</sup>

There is still another image by the master image-maker, Guru Amardas. With the example of surrendering of the elephant to the goad, the man is instructed to submit one's body and mind to the Guru and always to remain alert in the service of the God,<sup>180</sup> because 'they also serve who only stand and wait'.<sup>181</sup>

The egotistic person is compared to the foolish elephant who takes bath in the water and then remains dirty as after taking the bath in the water and cleaning his body, again throws dust on his body.<sup>182</sup> The lustful character of the elephant is used by Guru Arjan to refrain a person from excessive attachment with the members of his family.<sup>183</sup> At the call of lust, the faked frame of a she-elephant makes the he-elephant

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178. Adi Granth, p. 516.

179. ਮਨੁ ਮੈਗਨੁ ਸਾਕਤੁ ਦੇਵਨਾ॥ ਬਨਖੰਡਿ ਮਾਇਆ ਮੋਹਿ ਹੋਰਨਾ॥  
ਇਤ ਉਤ ਜਾਹਿ ਕਲ ਕੇ ਚਾਪੇ॥ ਗੁਰਮੁਖਿ ਬੇਜਿ ਨਹੈ ਘਰੁ ਆਪੇ॥

ਅ. ਗ. ਪੰ. 415.

180. Adi Granth, p. 647.

181. Milton, On His Blindness (Poem)

182. Adi Granth, p. 367.

183. Adi Granth, p. 862.

falls into the trap and then he has to suffer the tyranny of the goad and is thus enslaved.<sup>184</sup>

There is a vivid and beautiful image by Kabir in which he depicts an autobiographical event in which he was thrown before an elephant as the Qazi and the Brahmin reported to the king about the doubtful conduct of Kabir as he had been pursuing a different path to attain spiritual transcendence. The elephant did not harm the saint. But the hard hearted Qazi, even then, fails to understand the mystery behind that mysterious and miraculous happening.<sup>185</sup>

Deer : The ignorant deer does not understand the mystery that the musk is in his belly whose fragrance it smells. The deer runs here and there in the vain search.<sup>186</sup> Similarly, the egocentric, deceived by the doubts, fails to know that everything is within him. Such a situation Guru Ramdas presents in a beautiful image which has the qualities of evocativeness, boldness and intensity:

They who search for the Lord's Riches outside their  
body, are the wild ignorant wretches.  
They wander about in Doubt as doth the deer (who having  
the musk within) searcheth all over but within.<sup>188</sup>

184. Adi Granth, p. 335.

185. Adi Granth, p. 871

186. Adi Granth, p. 1196.

187. Adi Granth, p. 644.

188. ਵਿਣੁ ਕਾਇਆ ਜਿ ਹੋਰਥੈ ਧਨੁ ਖੋਜਦੇ ਸੇ ਮੂੜ ਬੇਤਾਲੇ॥  
ਸੇ ਉਝੜਿ ਭਰਮਿ ਭਵਾਈਅਹਿ ਜਿਉ ਝਾੜ ਮਿਰਗੁ ਭਾਲੇ॥

ਅ. ਗ. ਪੰ. 309.

Through the mirage-image, Guru Tegh Bahadur tells us that the reality of this world is a false illusion like the mirage and the man gets nothing in the material pursuits of the world like the deer.<sup>189</sup> Maya is like mirage, the mind's delusion, the deer's craze and the passing shade.<sup>190</sup> The black deer( the man) should not be attached to the beauty of the garden(the world) as the sweet fruit of the world causes immense pain.<sup>191</sup> But the human mind is mercurial and does not resist itself from eating the green shoes of evil.<sup>192</sup>

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Guru Ramdass and Saint Ravidas, both, create a host of five images, when they depict that deer is fascinated by sound, the fish by taste, the black bee by smell, the moth by sight and the elephant by touch.

A man, being single-minded, should concentrate on God and leave all the worldly possession. The deer who hearing the music of the hunter's horn falls into the snare,<sup>195</sup> comes to great grief and cries, and is ultimately killed. But the tragedy of human being is that they are fascinated by the false and illusionary beauty of Maya like the deer who considering the hunter's torch as the moonlight, is ensnared.<sup>198</sup>

189. Adi Granth, p. 219.

190. Adi Granth, p. 803.

191. Adi Granth, p. 438.

192. Adi Granth, p. 932.

193. Adi Granth, p. 983.

194. *Adi Granth*, p. 1035.

195. Adi Granth, p. 455.

196. Adi Granth, p. 23.

197. Adi Granth, p. 873.

198. Adi Granth, p. 460.

Kabir thinks of the wandering naked jogis as fools because merely hating the worldly goods cannot help one in reaching the door of God. Had it been so, all the naked deer in the woods would have been emancipated.<sup>199</sup>

Dog : With the dog-image, Guru Ramdas successfully conveys that greed, like a mad dog bites whosoever he meets and the bitten person goes mad afterwards.<sup>200</sup> Man, involved in the false strife in this world does not keep company of the saints and being led astray dies.<sup>201</sup> Such a man of falsehood, barks himself to death.<sup>202</sup> A change in the outward appearance does not imply that the inward nature is changed. If a man wears the dress of a certain religious sect, apply some special type of perfume to the body, it is all in vain. There must be a change of heart. If we apply 'Chandan' paste to a dog, its nature remains the same.<sup>203</sup> He who is not conscious of the Lord's worship, calls at every door like a dog.<sup>204</sup> Guru Nanak and Guru Tegh Bahadur, both, create two images of the crooked tail of the dog. The Man of the world does not listen to the counsel of wisdom<sup>205</sup> and the egotistic person who does not abandon his self - both of them are like the crooked tail of the dog which can never be straightened. Kabir gives quite a different image of the dog. He images dog as an obedient servant of the owner. Through this image he explains that the

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199. Adi Granth, p. 324.

203. Adi Granth, p. 143.

200. Adi Granth, p. 983.

204. Adi Granth, p. 411.

201. Adi Granth, p. 1105.

205. Adi Granth, p. 536.

202. Adi Granth, p. 1029.

position of man at the court of the God is like that of a dog. He should be always praying to God to emancipate him:

O God, I keep to Thy Door like a dog,  
And stretching my mouth towards Thee I bark out.<sup>206</sup>

Cow : If you paste 'chandan' on the body of a dog, he will not be benefitted by it, but will go to join the dogs. Similarly the cow-herd will eat only the grass and not the gold which, symbolically, mean the purest and the best food:

Spread thou gold before the cows; it will eat only  
the grass. <sup>207</sup>

Without the calf, the cow feels lonely. Similarly the devotee of the Lord feels the agony of separation when separated from God.<sup>208</sup> Using cow, as a symbol of beauty, Ravidas, though a beautiful and aesthetically appealing image, appreciates her gait and the sparkle of the lustrous hair of her tail.<sup>209</sup> For Kabir the human mind is a cow without teats.<sup>210</sup> God is Omni-present. He, Himself, is the cow, the heifer, the milk<sup>211</sup> meaning that God who is the Creator of this world is also in all the objects of this world. To feel God and His presence,

206. ਹਮ ਕੂਕਰ ਤੇਰੇ ਦਰਬਾਰਿ॥

ਭਉਕਹਿ ਆਗੈ ਬਦਨੁ ਪਸਾਰਿ॥

ਅ. ਗ. ਪੰ. 969.

207. ਚਉਣੇ ਸੁਇਨਾ ਪਾਈਐ ਚੁਣਿ ਚੁਣਿ ਖਾਵੈ ਘਾਸੁ॥

ਅ. ਗ. ਪੰ. 143.

208. Adi Granth, p. 874.

209. Adi Granth, p. 1196.

210. Adi Granth, p. 1194.

211. Adi Granth, p. 1190.



one should love the human beings and other creatures.

We find a dynamic image of the hungry calf rushing to his mother, the cow:

As the calf being untethered runneth to her mother,  
And sucketh her teats and sippeth her sweet milk. 212

The calf is pleased when it sucks the mother's milk and its mind flowers on seeing the cow.<sup>213</sup> Similarly a devotee fully elates on being loved and recognised by God. Kabir criticises the Brahmins by saying that he(Kabir) is the cow and the Brahmin, the cow-owner, from birth to birth. He wants to convey that the Brahmins, for centuries were considered the spiritual gurus, great scholars and the interpreters of sacred texts. But the Brahmins have failed to graze them across the banks of this world meaning the Brahmins have failed to satisfy the spiritual hunger of the masses whose representative Kabir was.<sup>214</sup> How intimate Kabir was with the life of the ordinary peasants, is clear from one of his images. The stray bull is that which is driven out of the house of a peasant because being old, it is of no use in ploughing. It is deserted by the owner. This image is used for the persons who are existing without having any relationship with the Lord:

Without (contemplating) the Lord, one is like a stray bull,  
With a torn nose and bruised shoulders fed upon the  
straw of coarse grain. 215

212. ਜੈਸੇ ਗਾਇ ਕਾ ਬਾਛਾ ਛੁਟਨਾ॥ ਅ. ਗ. ਪੰ. 874.  
ਥਨ ਚੋਖਤਾ ਮਖਣੁ ਛੁਟਨਾ॥

213. Adi Granth, p.164.

214. Adi Granth, p.1027.

215. ਹੀਰੇ ਬਿਨੁ ਬਨ ਬਿਰਾਨ ਹੁਈਰੇ॥  
ਫਾਟੇ ਨਾਕਨ ਟੁਟੇ ਕਾਧਨ ਕੋਦਉ ਕੇ ਭੁਸੁ ਖਈਰੇ॥

ਅ. ਗ. ਪੰ. 524.

The vicious person, even if forced, will not become virtuous. The bull, even if tethered, cannot be milked just as the rider of a cow cannot pursue a tiger. Similarly, one cannot worship a ram as the milch-cow of the gods.<sup>216</sup>

Horse : We should not feel arrogant, egoistic and proud. Even if one has achieved everything to the entire satisfaction of his wishes, who knows when one falls headlong on the ground. Riding a beautiful horse and a beautiful dagger dangling by his side<sup>217</sup> represents the glory of the brave young man. But he is expected to cultivate the quality of humility in him. Guru Ramdas creates an image of riding a saddled mare. Realising the Great Lord in one's heart, according to him, is the saddle on the mare (the body) and riding on it one crosses the dreadful and stormy sea of the world.<sup>218</sup> He creates another image of a mare with the reins in the mouth, and wanted to teach us self-control and discipline:

Let the reins in the mouth(of the mare) be the  
Guru's wisdom.  
And let the whip be of the Lord's Love;  
Yea, whip thy body with the Lord's Love and  
so conquer thyself turning God-ward. 219

216. Adi Granth, p. 198.

217. Adi Granth, p. 956.

218. Adi Granth, p. 575.

219. ਕੜੀਆਲੁ ਮੁਖੇ ਗੁਰਿ ਗਿਆਨੁ ਦਿੜਾਇਆ ਰਾਮ॥  
ਤਨਿ ਪ੍ਰੇਮੁ ਹਰਿ ਚਾਬਕੁ ਨਾਇਆ ਰਾਮ॥  
ਤਨਿ ਪ੍ਰੇਮੁ ਹਰਿ ਹਰਿ ਨਾਇ ਚਾਬਕੁ ਮਨੁ ਜਿਣੈ ਗੁਰਮੁਖਿ ਜੀਤਿਆ॥

ਅ. ਗ. ਪੰ. 575.

Sheep : Man is enjoying the worldly play of Maya just as the ram enjoys the company of the ewe. But time comes when, all of a sudden, he is ensnared in the net of death.<sup>220</sup> Kabir uses the image of sheep and her off-spring, symbolically, when he wants to communicate that Maya is the sheep and the man, fascinated by it, is involved in it and thus becomes he-offspring. This sheep is sucking the milk of wisdom from her offspring and Kabir says that a strange play of the world has become manifest to him.<sup>221</sup> Criticising the religious sects that preached a special type of hair cut or the plucking of the hair from the body as a part of their meditation to God and considered it sacred, Kabir says if one transcends spiritually, it is because of the change of the heart and for his good actions for the great cause of humanity. Addressing Siddhas, in this beautiful image, he tries to instruct them a lesson:

He who says by close-cropping the hair one becometh  
a Siddha,  
Knoweth not he that if this were so, the sheep would  
all have found deliverance. 222

Guru Ramdas creates the image of the goat and the lion abiding in the same abode. For him goat is the earth and lion represents the water. He considers it the strange play of the Lord that neither the earth dissolves in water nor water gets lost in the earth and thus creating mud everywhere.

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220. Adi Granth, p.899.

221. Adi Granth, p.326.

222. ਮੂਡ ਮੁੰਡਾਏ ਜੋ ਸਿਧਿ ਪਾਈ॥  
ਮੁਕਤੀ ਭੇਡ ਨ ਗਈਆ ਕਾਈ॥

ਅ. ਗ. ਪੰ. 324.

On the one hand He Himself created fear in us<sup>223</sup> and on the other hand instructs us to still our doubts and to contemplate the Lord.<sup>224</sup>

Ass (Donkey) : Persons who take pride in themselves, have no virtue to be proud of. They are the real donkeys<sup>225</sup> and every morning graze the green shoots (of evil) and fail to understand that they are nearing death and are laughing and braying themselves to death.<sup>226</sup> If we paste such asses with sandal-paste still they would role in dust.<sup>227</sup> Guru Nanak compares the persons who turn their backs upon the guru, to asses, swines, cats and chandalas and thus falling into a myriad wombs.<sup>228</sup> Through the image of a vile, heartless and lust-infected ass, Guru Arjan preaches the true ethics to shun intruding (entering into) another's home to entice his woman.<sup>229</sup> The Brahmin's spreading his dhoti on the floor and gulping down everything like an ass is the image used to check the customs and conventions of the age and thus warning the Brahmans against this inhuman act of fleecing the ordinary innocent masses:

The Brahman spreads out his dhoti and on it squats;  
And, like a donkey, gulps down he all that cometh his way;  
He bathes and anoints himself and worships (the diety),<sup>230</sup>  
Then threatens he with the knife to receive in charity.

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|-----|---------------------|-------|--------------------|
| 223 | Adi Granth, p. 605. | 227.  | Adi Granth, p.790. |
| 224 | Adi Granth, p. 735. | 228 . | Adi Granth, p.832. |
| 225 | Adi Granth, p.1246. | 229.  | Adi Granth,p.1001. |
| 226 | Adi Granth, p. 326. |       |                    |

230. ਧੋਤੀ ਖੋਲਿ ਵਿਛਾਏ ਰੇਠਿ॥ ਗਰਧਧ ਵਾਂਗੂ ਨਾਹੇ ਪੇਟਿ॥  
ਬਿਨੁ ਕਰਤੂਤੀ ਮੁਕਤਿ ਨਾ ਪਾਈਐ॥ ਮੁਕਤਿ ਪਦਾਰਥੁ ਨਜੁ ਧਿਆਈਐ॥ ਰਹਾਉ ॥  
ਪੂਜਾ ਤਿਨਕ ਕਰਤ ਇਸਨਾਨਾ॥ ਛੁਰੀ ਕਾਢਿ ਨੇਵੈ ਹਥਿ ਦਲਾ॥

ਅ. ਗ. ਪੰ. 201.

Buffalo : Our mind, the he-buffalo, is intoxicated with ego and so is uncontrollable and undisciplined. Kabir, by creating an image, reveals that in an attempt to overpower others this fool falls into the hell.<sup>231</sup>

Horse : The human body (the horse) is taken out by the buffalo (our mind) to graze, meaning that the human beings are fools because they are controlled by the mind which is easily influenced by Maya.<sup>232</sup>

Jackal : Guru Arjan through an image, advises us that we should drive out the jackal of disinterestedness and of lassitude from our personality and thus enter into the sanctuary of God.<sup>233</sup>

Rhinoceros: There is a purposeful image of rhinoceros created by Guru Nanak in which he criticises the hypocritical Brahmins of the day. Rhinoceros is killed for the purpose of burning his flesh on the sacred fire and the Brahmins who devour even the flesh of human beings at night, pretend to cover their noses so that even the odour of the burning flesh they may not even smell.<sup>234</sup>

Mouse and Cat: The mouse (the time) is always eating away the rope (the life) in the darkness of the night created by Maya and the human beings are not conscious of it.<sup>235</sup> Even while dying, one continues devouring the illusionary sweet of Maya. Through the following image Guru Arjan teaches

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231. Adi Granth, p. 326. 234. Adi Granth, p. 1289.

232. Adi Granth, p. 481. 235. Adi Granth, p. 156.

233. Adi Granth, p. 1000.



teaches us to keep death in our minds:

Night and day, the mouse (of time) plucketh at the  
string (of my life);  
And falling into the well, one eateth still the sweet  
(of Maya). 236

Kabir says that death is like the cat that devours  
the mouse (the man).<sup>237</sup> But Guru Arjan uses in his image,  
the pet-cat as human mind who is instructed to scare away the  
mouse of craving. But the fear grips the pet cat even at the  
sight of the mouse. 238

Monkey : The human mind is trapped like the monkey and  
the fish.<sup>239</sup> Lured by avarice, the man does evil deeds and  
these acts prove to be a halter round his neck like the monkey  
spreading his hands out for a handful of grain and thus  
being entrapped:

The monkey spreadeth his hands out for a handful  
of grains,  
And can escape not from the trap thereafter, and so  
danceth he from door to door (at the bidding of  
another). 240

Through the above image saint Kabir wants to communicate  
that we should not get involved in Maya because Maya is depicted

236. ਅਨਦਿਨੁ ਮੁਸਾ ਨਾਜੁ ਟੁਕਾਈ॥  
ਗਿਰਤ ਰੂਪ ਮਹਿ ਖਾਹਿ ਮਿਠਾਈ॥

ਅ. ਗ. ਪੰ. 390.

237. Adi Granth, p. 855.

238. Adi Granth, p. 381

239. Adi Granth, p. 862.

240. ਮਰਕਟ ਮੁਸਟੀ ਅਨਾਜ ਕੀ ਮਨ ਬਉਰਾ ਰੇ ਲੀਨੀ ਹਾਥੁ ਪਸਾਰਿ॥  
ਛੁਟਨ ਕੇ ਸਹਸਾ ਪਰਿਆ ਮਨ ਬਉਰਾ ਰੇ ਨਾਚਿਓ ਘਰ ਘਰ ਬਾਇ॥

ਅ. ਗ. ਪੰ. 336.

Maya is depicted as juggler who earns his bread by enslaving a couple of monkeys and forcing them to dance at his instructions. The monkeys are caught and enslaved by exploiting their weakness for the grains.

### Bird Imagery:

The mind as well as the five senses are birds sitting on the tree of human body. Uniting with God, they all partake of His Essence and thus become free from any snare or any net spread out to imprison them.<sup>241</sup> Voicing his views against attachment, Namdev through an image conveys that the worldly relations are nothing because all the human beings are like birds who are perching on the tree for one night only (this life).<sup>242</sup> Kabir thinks of the human mind as a wild bird,<sup>243</sup> now it sits on the sweet smelling chandan and now on the bough of the poisonous swallow-wart and again it is attuned to the highest truth. Such are the changing moods of the human mind.<sup>244</sup>

Swan : The basis of the philosophy of all true religions is to keep the body and soul pure, concentrate on the Name of the Lord and to bear the pains of all humanity and thus end all our pains. Through a beautiful image of the swan, Guru Nanak wants the human beings to share the pains and sufferings of their fellow beings because therein lies their own deliverance. The human soul is imaged as the swan, and

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241. Adi Granth, p. 934.

243. Adi Granth, p. 1253.

242. Adi Granth, p.973.

244. Adi Granth, pp.147-48.

is advised to contemplate the name of the God and to serve the suffering humanity :

Immaculate is the body, Immaculate the swan (soul),  
And within it is the Immaculate Name, the Essence  
of the Detached Lord;  
And he, who indrinketh all the Pain of the earth 245  
with a sweet heart, he cometh not to sorrow again.

For the lovers of Maya and the Materialists who think of their physical needs alone, Nanak says that at the time of death the swan-soul flies away and the corpse turns to dust again.<sup>246</sup> Guru Amardas, through a beautiful image, conveys that one should not earn much to feed one's belly fat by telling lies when it does not accompany the soul on its last journey.<sup>247</sup> Guru Arjan creates the image of the swans going to the tank and feed on the pearls and through this image he conveys that the Sikhs (swans) go to the pool (the guru) and feed themselves on the pearls (the wisdom) as the guru is the inexhaustible treasure of wisdom.<sup>248</sup> But the cranes and crows ( the egocentrics and the vicious shrewd persons) do not go to the true guru because they do not find their food there.<sup>249</sup> The image of the comparison of the qualities of a swan and that of a heron, is created by Guru Ramdas.

245. ਨਿਰਮਲ ਕਾਇਆ ਉਜਲ ਹੀਸਾ॥ ਤਿਸੁ ਵਿਚਿ ਨਾਮੁ ਨਿਰੰਜਨ ਅੰਸਾ॥  
ਸਗਲੇ ਦੁਖ ਅੰਮ੍ਰਿਤੁ ਕਰਿ ਪੀਵੈ ਬਾਹੁੜਿ ਦੁਖੁ ਨ ਪਾਇਦਾ॥

ਅ. ਗ. ਪੰ. 1034.

246. Adi Granth, p. 1111.

247. Adi Granth, p. 1084.

248. Adi Granth, p. 960.

249. Adi Granth, p. 956.

It reveals that the soul thinking heron (the deceiver) a swan starts loving. Had it been known to the soul that heron is a heron ( a hypocrite), it would never have loved it.<sup>250</sup> There is another beautiful image created by Guru Ramdas, of the herons following the swans who were swimming to reach the yonder shore. But the hypocrites, the deceivers and the egocentrics<sup>251</sup> (herons) were all drowned in the mid stream. The egocentrics are always arrogant and egotistic. They are like the herons who always fix their minds on the small fish, have no flight above the ordinary material pursuits and do not even think of the higher values of life.<sup>252</sup> Guru Amardas creates the image of cranes for such persons because they become the followers of the Guru, only to serve their own selfish ends and if they sit in contemplation, they do so like the cranes who fix their attention on the fishes alone.<sup>253</sup> The so-called religious persons robed in white who live at some pilgrimage station, outwardly appear like saints, but inwardly they are like the herons who devour fishes like a devil. How can the whiteness of the clothes prove the purity of their hearts? Guru Nanak questions.<sup>254</sup> Guru Arjan creates a fascinating and fertile image of a heron sitting among swans, cannot conceal his real self and thus cannot become a swan:

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250. Adi Granth, p. 585.

251. Adi Granth, p. 585.

252. Adi Granth, p. 230.

253. Adi Granth, p. 881.

254. Adi Granth, p. 729.

It becometh not a crane to sit amidst the swans,  
 for, even there he hath his eye on the fish,  
 When the swans look around and discriminate, they find  
 nothing in common with the cranes.  
 The swans peck at the pearls and diamonds while the  
 crane seek but frogs.  
 Seeing this, the cranes fly away lest they be exposed.<sup>255</sup>

In this beautiful image the crane is a symbol of  
 'Manmukha (the mammon worshipper) and the swan symbolises  
 the 'Gurmukha' (God fearing person). The purpose of using  
 these symbols in an image is to show that both of them cannot  
 live together. The water and fire cannot remain at one place.  
 Similarly, 'gurmukha' and 'manmukha' cannot co-exist because they  
 are, by nature, poles apart from each other. This image, not  
 only portraits in a vivid picture a portion of a scene of nature,  
 but it also passes a verdict on the reality of life.

Chatrik : Chatrik's wailing for the Swanti-drop (the  
 first drop of rain) is very aptly used in images in the  
 Adi Granth. Chatrik does not drink water from the tank or  
 the pool or from any other source of water because his thirst  
 is only for the swanti drop. If he drinks it, he is satisfied  
 and failing that it cries to death because of his thirst. Guru  
 Nanak, in a meaningful, purposeful and vividly clear image

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255. ਹੀਸਾ ਵਿਚਿ ਬੈਠਾ ਬਗੁ ਨ ਬਣਈ ਨਿਤ ਬੈਠਾ ਮਛੀ ਨੈ ਤਾਰ ਨਾਵੈ॥  
 ਜਾ ਹੀਸ ਸਭਾ ਵੀਚਾਰ ਕਰਿ ਦੇਖਨਿ ਤਾ ਬਗਾ ਨਾਨਿ ਜੋਤੁ ਕਦੇ ਨ ਆਵੈ॥  
 ਹੀਸਾ ਹੀਰਾ ਮੋਤੀ ਚੁਗਣ ਬਗੁ ਡਡਾ ਭਾਨਣ ਜਾਵੈ॥  
 ਉਡਰਿਆ ਵੇਚਾਰਾ ਬਗੁਨਾ ਮਤੁ ਹੋਵੈ ਮਵੁ ਨਖਾਵੈ॥

ਅ. ਗ. ਪੰ. 960.



instructs his own mind (in fact he is addressing all the human beings) to love the Lord just as the Chatrik longs for the Swanti drop:

As the Chatrik craves for the (Swanti) drop, for that is her life's main stay. God is mine. 256

As the Chatrik craves for the drop of the rain coming directly from the clouds (the mainstay of his life), the Lord is dearer to Guru Arjan. The Name is the celestial drop and Chatrik (the human soul) is the seeker.<sup>257</sup> He cannot get peace without meeting the Lord.<sup>258</sup> Guru Arjan compares the Guru to the Swanti drop and the mind longing to have the sight of the Guru, wailing and crying, is imaged as the Chatrik.<sup>259</sup> Without meeting the Guru one is not satiated just as the Chatrik remains unsatisfied and wails without the celestial drop. Sadna creates a very beautiful image of the Chatrik seeking the Swanti drop while alive. After death, even the oceans are of no avail to him. Similar is the case of the devotees of the Lord. What use is being Blessed by God after death.<sup>260</sup> Guru Amardas creates a fascinating and successful poetic image picturising the spontaneous wailing of the Chatrik

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256. ਚਾਤ੍ਰਿਕੁ ਜਚੈ ਬੂੰਦ ਜਿਉ ਹਰਿ ਪ੍ਰਭ ਅਧਾਰਾ ਰਾਮ ਰਾਜੇ॥

ਅ. ਗ. ਪੰ. 454.

257. Adi Granth, p. 1007.

258. Adi Granth, p. 538.

259. Adi Granth, p. 96.

260. Adi Granth, p. 858.

before dawn expressing his helplessness,<sup>261</sup> and through this image the Guru advises the human beings to shed ego by following the Guru. Then and only then God hears our prayers and in His mercy the rain of nectar (in the form of Swanti drop) starts.<sup>262</sup>

Crow : The bird crow is notorious for hypocrisy, greed, falsehood and his getting attracted towards the dirt. In an image of Guru Nanak the crow is used as a simile for the false one.<sup>263</sup> The worldly-wise persons are within filled with greed, falsehood and ego and are devoid of the Name. But outwardly, they crow out like the crow, the words of wisdom.<sup>264</sup> Persons of uncouth minds are unwise in the real sense of the word and, in reality they are unfortunate because they intentionally try to go away from the Lord. Creating the image of a crow through a simile, Guru Ramdas clarifies it that such vicious persons, like the crow, do not taste the Nectar, but falls ever for dirt.<sup>265</sup>

Sheikh Farid gives a beautiful image full of poetic emotion and arousing our sympathy and affection of a crow's eating the dead body and the soul's cry to request the crow to eat all the flesh save her eyes because even after death she still hope to see the vision of the Lord.:

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261. Adi Granth, p. 1283.

264. Adi Granth, p. 832.

262. Adi Granth, p. 1285.

265. Ādi Granth, p. 493.

263. Adi Granth, p. 839.

O crow, thou that searchest my skeleton, eat  
 thou all my flesh,  
 But touch not the two eyes, for I yet long  
 to see my Spouse. 266

Kabir, the master image maker, in a bold, intense and fertile image advises the man not to feel proud and egotistic as the head that one decks with a beautiful turban is used, after death, by the crows to sharpen their beaks by pecking at it.<sup>267</sup> Guru Nanak and Guru Arjan, both, create the same image of a crow visiting a deserted house. Both these images are very beautiful and fascinating. Guru Nanak tries to communicate that without the Guru, one receives not the name without which one wastes this chance of taking birth and regrets one's coming and going like the crow visiting the deserted house,<sup>268</sup> whereas Guru Arjan uses it for the man who forsakes the Name and myriads of afflictions afflict him in the world and he wails like a crow, getting nothing, in a deserted house.<sup>269</sup>

Peacock : Peacock's love for the thundering clouds that are overcast<sup>over</sup> the sky<sup>270</sup> and the dancing of the peacock in happiness is used very beautifully by almost all the Guru poets of the Adi Granth. The critical study of imagery also reveals Guru Ram Das's particular inclination towards this image which is a proof of his fine aesthetic sensibility and keen observation. In the month of Sawana (rainy season)

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266. ਕਾਗ ਕਰੰਗੁ ਢੋਲਿਆ ਸਗਲਾ ਖਾਇਆ ਮਾਸੁ॥  
 ਏ ਦੁਇ ਨੈਨਾ ਮਤਿ ਫੁਹਉ ਪਿਰ ਦੇਖਨ ਕੀ ਆਸ॥

ਅ. ਗ. ਪੰਨਾ 1382.

267. Adi Granth, p. 330.

269. Adi Granth, p. 522.

268. Adi Granth, p. 58.

270. Adi Granth, p. 1272.

the sky is overcasting with the clouds ( of the Nectar Name of God) and the peacock (mind) starts dancing to the tune of the word<sup>271</sup> reveals how the mind of the seeker is fascinated when the Name is revealed to it and its blissful expression by the seeker is compared to the dancing of the peacock which is a symbol of the beauty of Nature.

Swallow : The image of swallows is used in many different contexts. But its use as a poetic image by Guru Nanak is very evocating, intense, fertile, sensuous and meaningful. Swallows and herons are used for the black hair and the white hair respectively. The black hair have disappeared. It is, symbolically, expressed through the swallows shrieking high up in the sky as in their place, the herons have descended. The coming of old age shows that man is nearing death and this is, symbolically, used through an image as going to the in-laws, which has very intense and meaningful emotional associations in our society. The process of one's getting old is very artistically expressed through this image:

Over the sky (of my mind) the swallows(of age) shriek;  
the herons(of white hair) have descended upon me.  
I'm ready now to leave for my 'In-laws'; O, how shall  
I face them now? 272

There is another image of a swallow's ( a bird of passage) leaving behind its offspring and going to some distant land.

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271. Adi Granth, p. 173.

272. ਅੰਬਰਿ ਕੂਜਾ ਕੁਰਨੀਆ ਬਗ ਬਹਿਨੇ ਆਇ ਜੀਉ॥  
ਸਾਧਨ ਚਨੀ ਸਾਹੁਰੈ ਕਿਆ ਮੁਹੁ ਦੇਸੀ ਅਗੈ ਜਾਇ ਜੀਉ॥

ਅ. ਗ. ਪੰ. 762.

The swallow meditates on the Name of God and leaves its offsprings to the care of the Almighty.<sup>273</sup>

Parrot : The image of parrot is used by Namdev in which the simbal tree shows the false outward appearance of the hollow world. But the parrot, on seeking the simbal tree feels elated in vain.<sup>274</sup> Guru Arjan creates a fascinating image of the parrot, in ignorance, being trapped in the reed.<sup>275</sup> This image of Guru Arjan was used for the rulers who are acting in ego. The same image of a parrot being trapped in a reed is used more appropriately by Kabir for a man who is involved in Maya and is thus enslaved.<sup>276</sup> The coming of death is expressed so clearly and simply through the image of cage and parrot. The soul (parrot) utters the words of love in the cage (the body), pecks at Truth and sucks Nectar. But in the end the parrot flies out never to come again in the same cage.<sup>277</sup> These two images of Kabir and Guru Nanak are the true poetic images with all the qualities of a successful poetic image.

"Koel": The beauteous koel loves the mango tree,<sup>278</sup> and in the shelter of a mango-grove dwells in peace.<sup>279</sup> She sings in bliss sitting on the branches of a mango tree.<sup>280</sup> Farid

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273. Adi Granth, p. 495.

277. Adi Granth, p. 1010.

274. Adi Granth, p. 1165.

278. Adi Granth, p. 455.

275. Adi Granth, p. 407

279. Adi Granth, p. 157.

276. Adi Granth, p. 654.

280. Adi Granth, p. 1108.



creates a sensuous image of a black 'koel', which concerns only its outwards appearance, but his style and presentation of this image is so that it becomes a very fertile and fascinating image. In the first line, Farid questions a 'koel' why her colour has turned black. The reply is that she has been burnt in the fire of separation of her spouse.:

O black Koel, why hast thou turned black?  
I have been burnt by the separation of my Spouse.<sup>281</sup>

"Chakvi" : The Love of chakvi for the sun is used to ~~some~~ inspire the human mind to love the Lord with the same intensity and devotion. Chakvi does not sleep for a moment in her love for the sun.<sup>282</sup> When she sees the sun, she is in bliss and forgets all the sorrows<sup>283</sup> and seeing him with her own eyes, in utter humility, falls at his feet.<sup>284</sup>

"Garura" : Namdev creates a dynamic and thrilling image of the "garura". The quality of fertility in this image comes from the fact that its source is Indian mythology and thus the images coming from mythology, have an intimate affinity with the universal unconscious mind of the people. Because in our young age, such myths are repeated again and again and they also enter into the individual unconscious minds. In this

281. ਕਾਲੀ ਕੋਇਲ ਤੁ ਕਿਤ ਗੁਨ ਕਾਲੀ॥  
ਘਨੇ ਪ੍ਰੀਤਮ ਕੇ ਹਉ ਬਿਰਹੈ ਜਾਲੀ॥

ਘ. ਗ. ਪੰ. 794.

282. Adi Granth, p. 60.

283. Adi Granth, p. 164.

284. Adi Granth, p. 1273.

image, Namdev paints a picture from our mythology:

And lo, here comes Gobind seated on a Garura,  
And playing upon an instrument of feathers. 285

### Pigeon and Sparrow :

The image of a pigeon falling into the net is used as a simile for the self-willed person being trapped by death.<sup>286</sup> And flying into the sky, the sparrow, after eating only half a grain, singing the praises of God-the Giver - is used by Guru Nanak to advise us to be thankful to God and utter His Name because thus only God is pleased.<sup>287</sup> The sparrow (soul) is in the cage (the body), the cat (Yama) catches<sup>es</sup> hold of the sparrow and takes it away. Kabir creates the image that the pots and bits of food remain in the deserted cage afterwards.<sup>288</sup> This image makes us feel that the man is not immortal and he is destined to die one day. One should always keep death in mind and should refrain from doing vicious acts.

Kite : A unique image of a kite descending on the corpse while it is wandering over waters and earth, is used for the evil doers that they search only for the vicious deeds:

The kite roams and wanders in ten directions over waters, mountains and forests, but comes and alights, where it sees any carrion. 289  
(tr. by Mammohan Singh)

285. ਪਾਖੀਤਨ ਬਾਜ ਬਜਾਇਨਾ॥

ਗਰੁੜ ਚੜ੍ਹੇ ਗੋਬਿੰਦ ਆਇਨਾ॥

ਅ. ਗ. ਪੰ. 1166.

286. Adi Granth, p. 538.

287. Adi Granth, p. 1286.

288. Adi Granth, p. 479.

289. ਫਿਰਦੀ ਫਿਰਦੀ ਦਹਦਿਸਾ ਜਨ ਪਰਬਤ ਬਨਰਾਇ॥

ਜਿਸੈ ਡਿਠਾ ਮਿਰਤਕੇ ਇਨ ਬਹਿਨੀ ਆਇ॥

ਅ. ਗ. ਪੰ. 322.

Aquatic-life Imagery:

Fish : Cheated by the call of her tongue (taste), the foolish fish is netted<sup>290</sup> or its neck being pierced through with the hook of the hunter.<sup>291</sup> After being caught, the fish (human being) realises that the world is unreal and all its manifestations are only illusions of Maya. Guru Nanak creates a very beautiful congruous and appropriate image of the sea i.e. separated from the water because she is trapped in the fisherman's net:

The fish separated (from the sea) with tearful eyes,  
is trapped in the fisherman's net.  
In the end her doubt departs and she knows the world  
was Maya, sweet though was its lone. 292

Guru Nanak creates another image in which he proves that the fault does not lie with any body else. The fish is trapped because of her own folly.<sup>293</sup> But Kabir is of the opinion that it is because of the sin of forgetting the Lord in the previous births.<sup>294</sup>

The slanderer of the saints wails just as the fish writhes in pain when it is thrown out of water.<sup>295</sup> Persons involved in lust wrath and avarice<sup>296</sup> and the worshippers of worldly power all die like a fish out of water, because without the Lord's Name their bodies and minds are hollowed and perished by Maya. Guru Ramdas paints a picture that the

290. Adi Granth, p. 862.

291. Adi Granth, p. 1187.

292. ਮਛੁਨੀ ਵਿਛੁਨੀ ਨੈਣੁ ਰੁਨੀ ਜਲੁ ਬਧਿਕਿ ਪਾਇਆ॥

ਸੰਸਾਰੁ ਮਾਇਆ ਮੋਹੁ ਮੀਠਾ ਅੰਤਿ ਭਰਮੁ ਚੁਕਾਇਆ॥ ਅ. ਗ. ਪੰ. 439.

293. Adi Granth, p. 55.

295. Adi Granth, p. 230.

294. Adi Granth, p. 326.

296. Adi Granth, p. 1143.

saint of God cannot live without him as the fish cannot live without water.<sup>297</sup> Guru Nanak, in a very familiar image, shows that the bride (the saint) grieves in separation as the spouse (God) is away in a foreign land and she feels like the fish being tortured in shallow water.<sup>298</sup>

Frog : Guru Nanak creates a successful image of a frog living in the well. The man who is devoid of devotion to God and does not contemplate His Name, is unwise like such a frog who is cursed to remain in a well.<sup>299</sup> He does not know what is good and what is bad and is involved in vice.<sup>300</sup> The frog eats only the dirt and does not taste Nectar. He does not even know the love like the black bee, who is attracted towards the lotus by the smell of it.<sup>301</sup> Kabir, while criticising Hinduism, paints a beautiful image of the frog in holy water of some pilgrim-station. He, in his image, paints the picture of a frog that remains always in holy water and is not emancipated. Such religious persons, like the frog, are not free of the cycle of births and deaths.<sup>302</sup>

Snake : The snake of Maya stings all. It is so powerful that even Brahma, Vishnu and Shiva were poisoned by it.<sup>303</sup> Maya (snake) creates duality in the minds of the people and thus destroys many happy homes.<sup>304</sup> He alone kills this serpent

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297. Adi Granth, p. 759.

301. Adi Granth, p.990.

298. Adi Granth, p. 561.

302. Adi Granth, p.324.

299. Adi Granth, p.1188.

303. Adi Granth, p.1022.

300. Adi Granth, p. 346.

304. Adi Granth, p.1029.

who realises the truth in his heart.<sup>305</sup> He who dies while worrying about Maya borns again as snake<sup>306</sup> Guru Nanak, through an image, shows that without the Guru one cannot escape of Maya and being stung by it, dies in the path (meaning in this life.)<sup>307</sup> Namdev shows his thorough and perfect knowledge about snakes when he paints that snakes cast off their skins but not their venom. It is a deception like that of the hypocritical heron who like a saint, fixes his attention on water, but at heart he is a vicious deceiver.<sup>308</sup> The stone-hearted egocentrics have hard and impious minds and cannot be changed. They are like the snake who even on being fed on milk does not lose his sting:

The mind of the egocentric is swayed not (by the word),  
for, his mind is hard and impious;  
It is like the serpent being fed on milk, who loseth  
not his sting thereby. 309

There is no doubt that snakes are found on earth also, but they also live in water. The reason of their not including in the category of animals that live on land, is that the snakes cannot dig their holes in earth but live in the holes dug by the mice; whereas they don't come across any such problem.

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305. Adi Granth, p. 1022.

306. Adi Granth, p. 1114.

307. Adi Granth, p. 942.

308. Adi Granth, p. 485.

309. ਮਨਮੁਖ ਮਨੁ ਨਾ ਭਿਜਈ ਅਤਿ ਮੈਨੇ ਚਿਤਿ ਕਠੋਰ॥

ਸਪੈ ਦੁਧੁ ਪੀਆਈਐ ਅਦਰਿ ਵਿਸੁ ਨਿਕੋਰ॥

ਅ. ਗ. ਪੰ. 755.



Scorpion : The image of scorpion is used by Guru Arjan. Through it, he wants to communicate that the worshippers of Maya are so completely absorbed in deceit, treachery and ego that the hearing of the Name of the Lord is considered as the stinging of a scorpion by them.<sup>310</sup> But the reality is otherwise. The words, they utter, sting one like a scorpion. So one is advised to abandon their association for good by Guru Ramdas.<sup>311</sup>

Crocodile : The image of a crocodile, caught in the net is used by Guru Nanak to convey the idea that man like such a crocodile repents when caught in the net of evil thinking.<sup>312</sup> Teaching the man to contemplate the Name of the Lord, the image of the elephant caught in the grip of a crocodile is used. An elephant was in the clutches of a crocodile and raising his trunk out of the water started uttering the Name of the Lord and thus was released from the grip of the crocodile.<sup>313</sup>

Tortoise : Kabir, using the tortoise image, says that he is revealing the mystery of the tortoise (conscience) eating the burning coal of the Name of the Lord.<sup>314</sup> God is the only Protector of us all. It saves the offsprings of the swallow. Similar is the case of she-tortoise as expressed by saint Dhanna in an image which communicates that the she-tortoise

310. Adi Granth, p. 893.

311. Adi Granth, p. 982.

312. Adi Granth, p. 1009.

313. Adi Granth, p. 632.

314. Adi Granth, p. 1014.

lives in water and its young ones are on the bank. They are there on the bank under the care of God Almighty :

The she-tortoise is herself in waters, her young ones are on the bank: and they are neither protected by the mother's wings nor fed upon her milk. 315

Surdas creates a unique intense evocate image, which is not found in the verse of any other saint poet. Therein lies the originality of this saint poet. The idea that he wants to convey through the image is that one should concentrate of on the love/the Lord because loving other than Him is so painful as the sucking of the blood of a lepor:

He, who seeketh his God not, is like the worm who's fed on a leper. 316

#### Insects :

The insects-imagery also forms a very important part of the overall imagery in the Adi Granth. The saint poets exploited the various habits of the insects in order to make their complicated thoughts understandable for the masses.

Worms : God is depicted as compassionate, beneficent and merciful towards the whole creation. If the God provides food to the human beings, the animals and the birds, He feeds the

315. ਕੁਮੀ ਜਨ ਮਾਹਿ ਤਨ ਤਿਸੁ ਬਾਹਰਿ ਪੰਖ ਖੀਰੁ ਤਿਨ ਨਾਹੀ॥

ਅ. ਗ. ਪੰ. 488.

316. ਸਿਆਮ ਸੁੰਦਰ ਤਜਿ ਆਨ ਜੁ ਚਾਹਤ ਜਿਉ ਕੁਸਟੀ ਤਨਿ ਜੈਕ॥

ਅ. ਗ. ਪੰ. 1253.

worms in the stone.<sup>316</sup> The worm is in the stone hidden from the human eye<sup>317</sup> having no contacts with the outside world, but God in His Mercy provides him with food. Guru Ramdas creates a beautiful image when he wants to convey the idea that the man cannot utter all the Merits of God. He paints the picture in which he shows that God is a temple and the man is merely a worm lurking in a lone hole. :

O God, Thy Merits I cannot utter : Thou art the Temple  
while I'm a mere worm lurking in a lone hole. 318

The self ward persons are enveloped by the darkness of ignorance and remaining there die. This idea is presented through the image of the worms of dirt by Guru Amardas:

They, the worms of Dirt, were consumed by Dirt; 319  
Yea, the self ward ignorants were enveloped by Darkness.

These blind egocentrics are involved in the play of Maya (this world) and so do not find the Refuge of the God.<sup>320</sup>  
The dirt of the worldly affairs consumes these egocentrics,<sup>321</sup>  
and their comings and goings do not end.<sup>322</sup>

316. Adi Granth, p. 650.

317. Adi Granth, p. 1040.

318. ਤਉ ਗੁਣ ਈਸ ਬਰਨਿ ਨਹੀਂ ਸਾਕਉ ਤੁਮ ਮੰਦਰ ਹਮ ਨਿਕ ਕੀਰੇ॥

ਅ. ਗ. ਪੰ. 983.

319. ਬਿਸਟਾ ਕੇ ਕੀਰੇ ਬਿਸਟਾ ਮਾਰਿ ਸਮਾਏ ਮਨਮੁਖ ਮੁਗਧ ਗੁਬਾਰਾ॥

ਅ. ਗ. ਪੰ. 601.

320. Adi Granth, p. 1175.

321. Adi Granth, p. 1255.

322. Adi Granth, p. 1259.

The saint poets did not believe in the caste-system of the Hindu society and they were great iconoclasts. In the Adi Granth, we find the parallel philosophic alternatives to the worn out ideology of Hinduism and other religious sects prevalent in India during the medieval times. The man who does not contemplate the Name of the Lord ~~is~~, according to these saint poets, is of the lower caste and a worm of the Dirt.<sup>323</sup> Those who do not cherish the true taste of, 'Har Rasa' and are beguiled by false greed, are the thieves who are stealing the property of the saints and are thus wasting away their lives in vain as the worldly goods are perishable.<sup>324</sup>

Black Bee : Condemning the fake purity of the so-called 'pandits', Ravidas uses the black-bee image when he says that the calf defies the milk in the teats, the fish pollutes the water and the black-bee impurifies the flower. Similarly, these pandits pollute the ~~xxx~~ ~~xxx~~ atmosphere of religion.<sup>325</sup> Guru Arjan creates the image in which he explains that the black-bee is be~~w~~itched by the frag~~ra~~nce of the flower and does not leave it even for a moment.<sup>326</sup> It is bound by the love of the lotus and hums about:

The black-bee hums about enticed by the fragrance of  
lotus, bound irretrievably to its love. 327

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323. Adi Granth, p.909.

324. Adi Granth, p.1247.

325. Adi Granth, p. 525.

326. Adi Granth, p. 454.

327. ਬਲੀਅਨ ਗੁਜਾਤ ਅਨੀਅਨ ਗੁਜਾਤ ਹੇ ਮਕਰੰਦ ਰਸ ਬਾਸਨ ਮਾਤ ਹੇ ਪ੍ਰੀਤਿ  
ਕਮਲ ਬੰਧਾਵਤ ਆਪ॥

ਅ. ਗ. ਪੰ. 462.

Guru Nanak creates a successful image of the mad pursuits of love of this black bee. Seeing the black bee, encircling the lotus makes the separated bride helpless and she feels as if this life is a dead weight on her head. In the same image we find that the plant of the lotus is in full bloom and the black bee enticed and fascinated by its love encircles it. It becomes beyond control of the human soul to bear the pangs of separation of the super soul, God.<sup>328</sup> Guru Nanak wants our minds to be the black bee in love of the lotus feet of the Lord.<sup>329</sup> But if the black bee (metaphorically used for the man) goes from one flower to another (involves himself in the affairs of the world and does not remember God and fails to inculcate in himself the godly qualities), he has to suffer an immense pain in the end.<sup>330</sup> Such a man who does not shed his dualism and fails to concentrate his love on God, has to bear the tortures at the hands of Yama.<sup>331</sup> So Kabir through the following image instructs us:

The God's lover, like the black bee in love with the  
sap of the flower, abideth first in the twelve-  
petalled Lotus of the heart,  
And then holdeth he the breath in the sixteen-petalled  
sky, yea, the Tenth Door, and there flutters he in Bliss.<sup>332</sup>

Through the above image, Kabir wanted to teach us the way of spiritual transcendence and on this path the step by step

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328. Adi Granth, p.1108      330. Adi Granth, p.439.

329. Adi Granth, p. 496.      331. Ibid.

332. ਭਵਰੁ ਏਕੁ ਪੁਰਖੁ ਰਸ ਬੀਧਾ ਬਾਰਹੁ ਨੇ ਉਰਧਰਿਆ॥  
ਸੇਰਹੁ ਮਧੇ ਪਵਨੁ ਝੋਕੇਰਿਆ ਆਕਾਸੇ ਫਰੁ ਫਰਿਆ॥

ਅ. ਗ. ਪੰ. 970.



~~the~~ progress of the soul on the spiritual path. The beauty of this image also lies in the imagery of numbers with the mythological references that they create in our minds.

Moth : Maya of three Modes exploits the man and leads him astray as the light of the lamp attracts the moth.<sup>333</sup> This falling for light of the moth is because it is lured by ego,<sup>334</sup> and the fool does not see the fire of the flame. Kabir creates, in such a situation, a very purposeful and instructive image which communicates the idea behind this image and that is to restrain the man from the excessive involvement in lust and greed. Like the moth man is in a passionately blind pursuit of woman and gold and forgets the noose of Yama. The image of Kabir reveals this fact very clearly:

The moth seeing (the light) with the eyes is attracted  
to it but see-eth not the fire of the flame:  
The fool mindeth not the noose of death attached to  
woman and gold. 335

Fly : One is allured by the sweetness of the pleasures and the material objects of this world. But when he is involved in it, he has to lose his all, even his own life like the fly which gets stuck in honey and is dead.<sup>336</sup>

333. Adi Granth, p. 1089.

334. Adi Granth, p. 801.

335. ਨੈਨ ਦੇਖਿ ਪਤੰਗੁ ਉਰਝੈ ਪਸੁ ਨ ਦੇਖੈ ਆਗਿ॥  
ਕਲ ਫਾਸ ਨ ਮੁਗਧੁ ਚੇਤੈ ਕਲਿਕ ਕਾਮਿਨਿ ਨਾਗਿ॥

ਅ. ਗ. ਪੰ. 482.

336. Adi Granth, p. 974.

Butterfly : Guru Arjan creates an image of the butterfly, which apart from its originality as an image, shows the aesthetic and poetic sensibility of the poetic genius of its creator :

Between Him and me is the partition of  
"I-am-ness", fine like the wings of a butterfly. 337

Ant : Kabir creates another meaningful, appropriate and evocative image. We can say that this image is so congruous in the situation that no other image could express the situation better. An egoist, who is arrogant and proud because of his high caste and a high social status, is presented as an elephant. But on the opposite side, the most humble and awakened (spiritual) man is compared to an ant. God is presented as giving us a heap of sugar and sand mixed. An elephant, huge in size and giant in power, cannot separate them but the ant, working continuously throughout the day and night, will collect sugar and will not touch the particles of sand:

The God is like giving sugar mixed with sand : the  
elephant can pick it not.  
Sayeth Kabir: "Abandon the ego of thy caste and  
pick it, becoming the little ant." 338

337. ਭਾਂਡੀਰੀ ਕੇ ਪਾਤ ਵਰਦੇ ਬਿਨੁ ਪੇਖੇ ਦੁਰਾਇਓ॥

ਅ. ਗ. ਪੰ. 624.

338. ਹਰਿ ਭਇਓ ਖਾਂਡੁ ਰੇਤੁ ਮਹਿ ਬਿਖਰਿਓ ਹਸੀਤੀ ਚੁਨਿਓ ਨ ਜਾਈ॥  
ਕਹਿ ਕਮੀਰ ਕੁਨ ਜਾਤਿ ਪਾਂਤਿ ਤਜਿ ਚੀਟੀ ਹੋਇ ਚੁਨਿ ਖਾਈ॥

ਅ. ਗ. ਪੰ. 972.

### Universe:

In this section of imagery we include the images which are beyond the grasp of the human eye at a glance. It shows the limitless expanse and countless qualities of the universe - the miraculous and mysterious creation of God. The smallness of our world and the narrow vision of the religious people of the day, who thought of God as a statue, worshipped it and wanted to win His(God's) Blessings from the dead and cold stone, carved into a particular form called the idol of some deity.

The inclusion of imagery concerning the universe in this section of imagery from nature, is for the reason that these particular images are linked with the objects of nature. So, we consider it quite useful to include the images of universe in this section.

Showing the transitory and illusory character of this world, Guru Arjan creates the beautiful image of a house built on a whirlpool.<sup>339</sup> In another image of Guru Arjan the world is compared to a stage and over this world the canopy of the sky is stretched.<sup>340</sup> Guru Nanak paints this world(God's Temple) as a beautiful mansion with two wondrous lamps (the sun and the moon) created by God.<sup>341</sup> In another image the Omni-presence of God is conveyed by Guru Nanak

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339. Adi Granth, p. 1187.

340. Adi Granth, p. 884.

341. Adi Granth, p. 57.

in a very effective way. In the image God is the earth, the bull (the popular bull of Indian mythology) who is supporting this earth by taking it on its horns) and the sky :

O Lord, Himself, is the earth, the Bull and the sky, <sup>342</sup>  
Yea, He, the True One Himself Maketh Manifest His virtues.

Criticising the idol worship in its traditional form in which the statue made of a stone is worshipped and the offerings of flower are made to please the Lord, Guru Nanak paints the wonderful and limitless form of God because in His worship we need the salver of the whole sky studded with stars and two lamps - the sun and the moon and chandan-scented winds to come here from the Malai mountains and then alone, we can perform the true 'Aarti' (a Hindu form of worship) of the Almighty God.<sup>343</sup> In another beautiful image, we find the whole earth as a paper, the woods as the pen and the writer is no mortal being but air. Guru Arjan, in this image, conveys that even then the qualities of the God cannot be written as there is no end to His qualities.<sup>344</sup>

Placing both these images side by side, we find that the first image of 'Aarti' of Guru Nanak tends towards the expansion of the small into the whole universe and in the other image of Guru Arjan, the similes of the earth as the paper

342. ਆਪੇ ਧਰਤੀ ਧਉਨੁ ਅਕਾਸੰ॥  
ਆਪੇ ਸਾਚੇ ਗੁਣ ਪਰਗਾਸੰ॥

ਅ. ਗ. ਪੰ. 1021.

343. Adi Granth, p. 13.

344. Adi Granth, p. 458.

and the words as pen tends towards contracting with the purpose of communicating to us the poet's meaning exactly and then making the air as the writer, Guru Arjan makes this image more vivid and crystal clear. On its critical study we find that in both these images the qualities of freshness familiarity, intensity and fertility are created by these masters of image making.

With the division of the universe into fourteen regions,<sup>345</sup> nine divisions of the earth and the counting of seven islands is created a beautiful geographical image and from another angle we can name it an image of digests - a mathematical image. A hypothetical view of the creation of this earth is imaged dynamically that for aeons of years, there was nothing but chaos - no earth, no sky; neither day nor night; neither air nor water; no birth no death; there were no divisions. The world, the under world, the heaven, the hell and no other celestial or terrestrial regions were existing except the Absolute Lord Himself.<sup>346</sup> This view of the creation of the world is expressed through an image of a dusty and misty atmosphere. From our study about the origin of the earth, we find that the Russian's theory of the origin of earth is formed following this view of Guru Nanak.<sup>347</sup>

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345. Adi Granth, p. 1190.

346. Adi Granth, p. 1035.

347. Adi Granth, p. 1035.



Maya:

According to the saint poets of the Adi Granth, the greatest hindrance in the path of spirituality is Maya, the greatest enticer of human beings. It is the wall that one has to cross in order to get emancipation. The human birth, one gets to earn spiritual profit and thus to attain a higher place in heaven. Even the gods and other great souls like angels, have no chance of ascending the ladder of spirituality and thus they fail to get a higher place in the court of God. So they seek to come into the world as human beings and by doing good deeds in the world, they may avail of the opportunity of attaining a higher position in the court of God. But coming into the world with a different purpose, man gets involved in Maya:

One cometh to earn Profit, but is involved with  
the Mirage of Maya, the great enticer. 348

Guru Arjan tries to communicate that gathering riches and burying it underground is of no avail:

Some there are who strive to gather riches and  
bury there underground,  
And part not with their coins even in dream. 349

348. ਆਇਓ ਨਾਭੁ ਨਾਭਨ ਕੈ ਤਾਈ ਮੋਹਨਿ ਠਾਗਉਰੀ ਸਿਉ ਉਨਝਿ ਪਰਾ॥

ਅ. ਗ. ਪੰ. 1203.

349. ਏਕੈ ਸੁਮੁ ਕਰਿ ਗਾਡੀ ਗਡਰੈ॥  
ਏਕਹਿ ਸੁਪਨੈ ਦਾਮੁ ਨ ਛਡਰੈ॥

ਅ. ਗ. ਪੰ. 1004.

350      351      352      353  
 Maya is an illusion, poison, wine, unreliable friend,  
 354      355  
 the cause of pain and it blackens our face.      One's coming  
 and going does not cease as one is bought and thus enslaved  
 by Maya. 356      It eats him up even without teeth. 357      Singing  
 the praises of the Lord is the only cure. 358

At page 1171 of the Adi Granth Guru Nanak creates  
 a successful image which is very interesting and instructive.  
 Maya is pictured as shadow of reality and hence illusion.  
 If we follow it we are to become its slave and it consumes  
 us. But if we neglect it, and remain careless about it, it  
 follows us like the shadow of a tree and becomes our slave.  
 Guru Arjan Dev, following the line of Guru Nanak, advises us  
 through an image to throw away the love of Maya and thus to  
 get rid of all fears.

So long as I carried over my head the load of  
 Maya, my mind was taxed,  
 But when I, Nanak, threw away my load, and  
 met the Perfect Guru, I was rid of all fears. 359

360  
 Obeying the orders of God, one gets the True treasure.  
 The war with all the desires ends and the involvement in  
 Maya is gone by following the true path. 361

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|---------------------------|---------------------------|
| 350. Adi Granth, p. 548.  | 355. Adi Granth, p. 1244. |
| 351. Adi Granth, p. 552.  | 356. Adi Granth, p. 633.  |
| 352. Adi Granth, p. 1008. | 357. Adi Granth, p. 643.  |
| 353. Adi Granth, p. 1004. | 358. Adi Granth, p. 628.  |
| 354. Adi Granth, p. 570.  |                           |

359. ਜਦੋਂ ਨਉ ਪੋਟ ਉਠਾਈ ਚਲਿਆਉ ਤਉ ਨਹੀ ਛਾਟ ਭਰੇ॥  
 ਪੋਟ ਛਾਟਿ ਗੁਰੂ ਪੂਰਾ ਮਿਲਿਆ ਤਉ ਨਲਕ ਨਿਰਭਏ॥

ਅ. ਗ. ਪੰ. 214.

360. Adi Granth, p. 421.  
 361. Adi Granth, p. 1210.

Maya has given births to five sons (Lust, Greed, false Attachment, Anger and Avarice) and in this world the play is of the four material sources:

Maya, their mother, hath given birth to the Five.  
And in the whole world is the play of the four material sources.<sup>362</sup>

Guru Nanak says that all our courts and mansions and fortresses are vain, like the shadow-play.<sup>363</sup> We should not indulge in and get lost in this illusionary play of Maya. The saint poets of the Adi Granth convey the idea that the true treasure is with God and in the meditation of the eternal Name. One who does good deeds and sacrifices his all for the betterment of humanity is liked by God. Guru Arjan through an image reveals that God is the Ocean of Peace and the Treasure of Mercy:

Oh Thou Ocean of Peace, Treasure of Mercy, whose  
Glory overshadoweth all. <sup>364</sup>

In this world, there is a continuous struggle between the forces of Maya and the forces of God. The saints who are the preachers and messengers of God instruct the human beings to shun the path of Maya. They want us to contemplate the Name of the Lord because thus one is saved from the baited net of Maya.

362. ਪੰਚ ਪੁਤ ਜਣੇ ਇਕ ਮਾਇ॥

ਤਿਤੁਤ ਖੇਨੁ ਕਰਿ ਜਗਤ ਵਿਆਇ॥ ਅ. ਗ. ਪੰ. 865

363. Adi Granth, p.936.

364. ਕ੍ਰਿਪਾ ਨਿਧਾਨ ਸੁਖ ਕੇ ਸਾਗਰ ਜਸੁ ਸਭ ਮਹਿ ਜਾ ਕੇ ਛਾਇਓ॥

ਅ. ਗ. ਪੰ. 1217.

Day and Night :

The use of the day-and-night imagery in the Adi Granth could not have been ignored as the day symbolises everything that is bright, positive, clear, virtuous and good, whereas the night stands for everything that is dark, vicious and negative. Let us see the use of this imagery in the social context. Guru Nanak, through the images, conveys that the name of a man presents the ego and the caste is for the artificial classifications of the society, which has ceased to be progressive and has become stagnant. It proves an obstacle in the development of the Indian society. Guru Nanak says that the day shines at the place where there is no distinction of any name or caste.<sup>365</sup>

Night is wasted in sleep as if we were hanged and the day is spent in vain strife.<sup>366</sup> Again, in the following image Guru Nanak creates a crystal clear picture of a fisherman who entrapped the fish with the net (day and night) which were cast by him:

The night and the day are nets cast for us; yea, all  
the moments too are but a snare:  
And as one pecketh at the bait, one is trapped: then,  
pray, how is one to be saved? <sup>367</sup>

365. Adi Granth, p. 1257.

366. Adi Granth, p. 1126.

367. ਜਲੀ ਰੈਨਿ ਜਲੁ ਦਿਨੁ ਹੁਆ ਜੇਤੀ ਘੜੀ ਫਾਹੀ ਤੇਤੀ॥  
ਰਸਿ ਰਸਿ ਚੋਗ ਚੁਗਹਿ ਨਿਤ ਫਾਸਹਿ ਛੁਟਸਿ ਮੂੜੇ ਕਵਨ ਗੁਣੀ॥

ਅ. ਗ. ਪੰ. 990.

On the critical analysis of the above image, we find that this artistically perfect image shows that our days are spent in difficulties and troubles as Maya always casts her net to entrap us. Guru Arjan advises us to devote ourselves to the feet of the guru, contemplate ever the Name of the Lord with folded hands<sup>368</sup> and if God so wills we get the company of the saints. We should cherish the Lord associating with the saints.<sup>369</sup> The soul (the bride) is craving for the Lord (her groom) because she is denied His affection and she bears the pangs of separation. Ultimately, she becomes the devoted slave of the saints and with Guru's grace meets the Lord.<sup>370</sup> Day and night, morning and evening she is contemplating His Name and singing His praises.<sup>371</sup> Then and only then she finds peace and harmony. <sup>372</sup>

The day and night are divided into eight parts, "Paharas". Four are in the night and the other four parts make the day. Guru Nanak instructs the man to remain awake as there is always the fear of the five thieves (avarice, lust, greed, wrath and false attachment) stealing our homes and she is advised to protect her belongings from them.<sup>372</sup> And if throughout these eight 'Paharas' (day and night) the soul (the bride) remains awake and contemplate Him (the God) with

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368. Adi Granth, p. 1077.

369. Adi Granth, p. 925.

370. Adi Granth, p. 1142.

371. Adi Granth, p. 530.

372. Adi Granth, p. 1110.



folded hands,<sup>373</sup> she is sure of getting the bliss of the union.

In the moonlit night, the sky is full of shining stars<sup>374</sup> and the gurmukhs are in bliss.<sup>375</sup> Even in a dark night the seekers are wide awake whereas the world is in slumber. The world is deceived by the three modes of Maya, and thus the precious time of life is wasted:

The world is in slumber, strayed by the delusion  
of the three Modes, and so the night (of their  
life) passeth. 376

But it does not affect the sanctity and devotion of the saintly persons.<sup>377</sup> They are attuned to the Lord and attain the ultimate aim of finding the quintessence of the Reality.<sup>378</sup> But the bride (soul) who is separated, passes her night with a burning heart whereas the brides who have the luck of residing with their grooms are full of comforts and happiness.<sup>379</sup>

Egocentric, if for a moment has a wink of sleep, he dreams of the woes of the world,<sup>380</sup> and so the ill-fated egocentric passes the night (life) in sorrow.<sup>381</sup>

373. Adi Granth, p.1077.

374. Adi Granth, p. 459.

375. Adi Granth, p. 465.

376. ਤਿਹੀ ਗੁਣੀ ਸੰਸਾਰੁ ਭ੍ਰਮਿ ਮੁਤਾ ਮੁਤਿਆ ਰੈਣਿ ਵਿਹਾਣੀ॥

ਮ. ਗ. ਪੰ. 920.

377. Adi Granth, p.789.

380. Adi Granth, p. 981

378. Adi Granth, p.920.

381. Adi Granth, p. 997.

379. Adi Granth, p.1083.

But those who remain awake at night, are in bloom at dawn.<sup>382</sup> With the rising of the sun they murder the five demons, and pass the day without their interference in their affairs and they busy themselves in meditation over the Word. The demons, here mentioned, are lust, wrath, greed, avarice and false attachment:

When riseth the sun, one slayeth the (five) demons, 383  
(for) one looketh upwards and reflecteth on the Word.

Temperature (warmth and cold):

In these kinaesthetic images (caloric images) the inner strife of the egotistic persons is compared to the heat of the burning fire whereas the Name of the Lord has a cooling and consoling effect. Kabir paints the picture of the winter season when one needs clothes to cover the body. It shows that Kabir was a philanthropist and a great poet of the people who feels the torture of the suffering humanity. Ancient Indian literature also provides us with many examples of such poets of the masses. For example the Sanskrit literature introduces us with a poet named Sudanand who is known for his sympathies with the poor. He paints the winter season by the change experienced by the animal world in which the animals are shivering in biting cold. The monkey trembles and the cow chews the cud shaking all the while. The domesticated dog prefers to live inside the oven. The poor masses, having no clothes to cover their naked and

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382. Adi Granth, p. 1111.

383. ਉਗਵੇ ਸੂਰੁ ਅਸੁਰ ਸੰਘਾਰੈ॥  
ਉਚਵੈ ਦੇਖਿ ਸਬਦਿ ਬੀਚਾਰੈ॥

ਅ. ਗ. ਪੰ. 930.

cold bodies, contracts their limbs like the tortoise.<sup>384</sup>

Warmth: The hot winds (the wordly pains, sorrows, sufferings and remorse) do not even touch the man who contemplates the Name.<sup>385</sup> who finds refuge in the Lord.<sup>386</sup> It is because the Lord hugs His devotees to His Bosom<sup>387</sup> as He is pleased with them and saves them from the hot winds of this world. Guru Arjan, through an image, advises us to inculcate the quality of humility and to concentrate on the love of the Lord;

Give up thy/self-willedness and the sense of the other,  
Thus wilt thou see the Lord's Vision, and even the  
hot winds will touch thee not. <sup>388</sup>

Guru Nanak in his 'Baramaha' paints the picture of the hot season. The hot land represents the adverse circumstances and unfavourable conditions. The bride (soul) bearing the pangs of separation, makes requests to the groom (God) to come back to her.<sup>389</sup> Namdev compares the agitation of the human mind suffering the scorching heat of the sun to the 'manmukh' who is without the Lord's Name.<sup>390</sup>

384. S.Bhattacharya, The Imagery in the Mahabhartta. p. 141.

385. Adi Granth, p. 1085.

386. Adi Granth, p. 819.

387. Adi Granth, p. 824.

388. ਤਿਆਰੇ ਮਨ ਕੀ ਮਤੜੀ ਵਿਸਾਰੇ ਦੂਜਾ ਭਾਉ ਜੀਉ॥  
ਇਉ ਪਾਵਹਿ ਹਰਿ ਦਰਸਾਵੜਾ ਨਹ ਨਰੀ ਤਤੀ ਵਾਉ ਜੀਉ॥

ਅ. ਗ. ਪੰ. 763.

389. Adi Granth, p. 1108.

390. Adi Granth, p. 874.

The images of red-hot pillars are used by Guru Arjan for the persons who indulge in vice and abandon God. Such persons will be forced by the couriers of Yama to embrace the red-hot pillars.<sup>391</sup>

Simply wandering in all the directions does not itself pacify the fire that is burning in the heart,<sup>392</sup> but the singing of the Lord's praise has a cooling effect on the mind<sup>393</sup> and thus with Guru's grace the coming and going of the man ceases:

Ceased now is my coming and going,  
And the frying pan (of the heart) hath cooled with  
the Guru-given cooling Elixir of the Name. <sup>394</sup>

The egocentric is the blind one and the fire is continuously burning in his heart. He fails to find peace of mind.<sup>395</sup> The fire is quenched with the Guru's word,<sup>396</sup> getting satisfied from God,<sup>397</sup> and by being embellished by the hands of the Lord.<sup>398</sup>

These images concern the bride who like the chatrik bird is satisfied only with the love of his groom. She feels bliss only if her lover embellishes her with her own hands. But in the Adi Granth, it all is said of the relationship of the soul and God. Meeting God, the inner

391. Adi Granth, p. 1001.

392. Adi Granth, p. 1093.

393. Adi Granth, p. 804.

394. ਆਵਣ ਜਾਣੁ ਰਹਿੰਦੇ॥

ਤਪਤ ਕੜਾਹਾ ਬੁਝਿ ਗਇਆ ਗੁਰਿ ਸੀਤਲ ਨਾਮ ਦੇਉ॥

ਅ. ਗ. ਪੰ. 1002.

395. Adi Granth, p. 1196.

397. Adi Granth, p. 1143.

396. Adi Granth, p. 807.

398. Adi Granth, p. 846.

fire is quenched and the body and mind are cool-comforted;  
illusions are banished; doubts are cleared,<sup>399</sup> and thus  
drinking the nectar name one becomes an immortal:

Immaculate is His Light, Nectar Sweet is the Lord's Name  
And whosoever partakes of it becometh Immortal and  
desireless.  
Comforted are his body and mind for his fire is quenched.  
And becometh he the embodiment of Bliss and renowned  
is he in the whole world. 400

Cold : A cold-day is painted by Guru Ramdas :

If it snoweth, yea, if it is frosty and wintry,  
the seeker will still go out to see the Guru. 401

Guru Nanak also creates the image of the winter season  
in his 'Baramaha'.<sup>402</sup>

Kabir creates an image of weaving the clothes and thus  
instructs us to shun ego because thereafter there remains  
no need of wearing the clothes to save the body from cold.<sup>403</sup>

Guru Arjan images the uttering of the Lord's Name  
for providing warmth to save us from the biting cold.<sup>404</sup>

All these images touch our hearts because of their  
quality of familiarity and intensity. They arouse the  
emotions of all persons because they are drawn from the

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399. Adi Granth, p. 929.

400. ਨਿਰਮਲ ਜੋਤਿ ਅੰਮ੍ਰਿਤੁ ਹਰਿਨਾਮ॥ ਵੀਪਤ ਅਮਰ ਭਏ ਨਿਰਕਾਮ॥  
ਤਨੁ ਮਨੁ ਸੀਤਨੁ ਅਗਨਿ ਨਿਵਾਰੀ॥ ਅਨਦ ਰੂਪ ਪ੍ਰਗਟੇ ਸੰਸਾਰੀ॥ ਅ. ਬ. ਪੰਨੇ 886-87.

401. ਪਾਨਾ ਕਕਰੁ ਵਰਫ ਵਰਸੈ ਗੁਰਸਿਖੁ ਗੁਰ ਦੇਖਣ ਜਾਈ॥  
ਅ. ਗ. ਪੰ. 758.

402. Adi Granth, p. 1109.

403. Adi Granth, p. 487.

404. Adi Granth, p. 378.



immediate experience of everyone. Even the ancient Indian poet, Kalidasa exploits such a situation for a different purpose. S. Bhattacharya, the well-known author of 'The Imagery in the Mahabhartta', while discussing the poetic achievements of almost all the Sanskrit poets, shows that this cold season is exploited by Kalidasa in his imagery. To Kalidasa the winter appears as one beloved of the ladies, in which the feeling of love-making becomes exuberant and passionate ladies, failing to meet their lovers, pass their times in difficulty.

The scorching fire of the body and the mind is quenched with the love of the Lord and the vision of the Lord cools and pacifies one's inner strife.<sup>405</sup> As the mind and the whole body get peace, the tortures of coming and going also cease.<sup>406</sup>

Hearing the Guru's Words and the Unstruck melody (the eternal and godly music) quenches the fire, caused by Maya:

My inner fire is quenched, I'm cool and content;  
and, Hearing the unstruck Melody, I'm wonder-struck  
by God's wonders. <sup>407</sup>

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405. Adi Granth, p. 1100.

406. Adi Granth, p. 1080.

407. ਤਪਤਿ ਬੁਝੀ ਸੀਤਲ ਅਘਾਨੇ ਸੁਨਿ ਅਨਹਦ ਬਿਸਮ ਭਏ ਬਿਸਮਾਦ॥

ਅ. ਗ. ਪੰ. 1218.

Games:

This world of ours is a playground in which sometimes one wins and at some other time he is defeated. Many new companions come to us and some near and dear ones leave us for ever. Guru Nanak questions whom we are to grieve.<sup>408</sup> It<sup>409</sup> is God who makes us play this game of life. Even then we should try to play this game fairly otherwise we shall have to bear the consequences in the court of God.<sup>410</sup> Guru Arjan creates a beautiful image and through this image instructs us to dispel duality and get together to play the game:

Gather together, O brothers, and attuning yourselves to God and dispel your Duality.  
And spreading the prayer-mat poise yourselves by the Guru's Grace, to play the Game of the Lord's Name.<sup>411</sup>

Without the Guru's guidance, the dirt of the egoism is not cleansed and one is defeated in the game of spiritual transcendence.<sup>412</sup> The blind ones, abandoning the Lord and not cherishing His Name, lose the game of life.<sup>413</sup>

Maya has given births to five sons (Lust, Greed, false Attachment, Anger and Avarice) and in this world the play is of the four material sources:

Maya, their mother, hath given birth to the Five.  
And in the whole world is the play of the four material sources. <sup>414</sup>

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408. Adi Granth, p. 580.

409. Adi Granth, p. 1073.

410. Adi Granth, p. 469.

411. ਹੋਇ ਇਕਤੁ ਮਿਲਹੁ ਮੇਰੇ ਭਾਈ ਦੁਖਿਯਾ ਦੂਰਿ ਕਰਹੁ ਨਿਵ ਨਾਇ॥  
ਹਰਿਨਾਮੈ ਕੇ ਹੋਵਹੁ ਜੋੜੀ ਗੁਰਮੁਖਿ ਬੈਸਹੁ ਸਭਾ ਵਿਛਾਇ॥ ਅ. ਗ. ਪੰ. 1185.

412. Adi Granth, p. 1053.

413. Adi Granth, p. 1027.

414. ਪੁੰਚ ਪੁਤ ਜਣੇ ਇਕ ਮਾਇ॥  
ਉਤਭੁਤ ਖੇਨੁ ਕਰਿ ਜਗਤ ਵਿਆਇ॥

ਅ. ਗ. ਪੰ. 865.

Guru Nanak, through an image, shows that all our courts and mansions are illusions like the shadow-play.<sup>415</sup> We should not indulge and get lost in this play of Maya. On the contrary, under the guidance of the true Guru knowing about the true play of the Lord should be our aim.<sup>416</sup> Establishing the omni-presence of God, Guru Nanak says that it is He who plays; Himself is He the game, Himself the ring in which He Himself plays; Himself He is the Umpire:

Thou, Thyself, art the male as well as the female,  
and Thou Thyself, art the chess-board and the  
chess-figure,  
And the ring and the play, and the players and the figures,  
and the discriminating Judge.<sup>417</sup>

We get the largest number of images of gambling because this vicious habit of gambling is such that one cannot leave it. Guru Arjan uses this gambling as a simile for his love of the Lord.<sup>418</sup> The gamblers put at stake their all and cherishing not the Name, one gambles one's life away in vain.<sup>419</sup> Persons lost in lust, anger, Maya and wine forsaking truth and clinging to falsehood,<sup>420</sup> appearing pure from without and unclean from within,<sup>421</sup> being intoxicated with ego,<sup>422</sup> gamble away their precious life with which they were blessed by God. According to the philosophy of Adi Granth

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415. Adi Granth, p. 936.

416. Adi Granth, p. 764.

417. ਅਧੇ ਪੁਰਖੁ ਅਧੇ ਹੀ ਨਾਰੀ॥ ਅਧੇ ਪਾਸਾ ਅਧੇ ਸਾਰੀ॥  
ਅਧੇ ਪਿੜ ਬਾਧੀ ਜਗੁ ਖੇਨੈ ਅਧੇ ਕੀਮਤਿਪਾਈ ਹੇ॥

ਅ. ਗ. ਪੰ. 1020.

418. Adi Granth, p. 838.

421. Adi Granth, p. 919.

419. Adi Granth, p. 1243.

422. Adi Granth, p. 1205.

420. Adi Granth, p. 919.

man is blessed with his life to transcend to a higher place in the Court of the Lord. Even the religious persons who are expected to devote themselves in the service of God, in ignorance, seek to reach divine place simply by begging from door to door. Guru Nanak reveals that such persons have lost their lives in gambling :

And beggeth he from door to door, but instructeth  
others in wisdom:  
lo, the blind of mind loseth all his honour this wise.  
He's strayed by Doubt and so Reflecteth not on the Word,  
and gambles his life thus away. 423

These so called religious persons will surely lose this game of life in the end. Some others, led by ego, wander about and thus waste away the merits of the human birth.<sup>424</sup>

Kabir wants us to think seriously about ourselves when,<sup>425</sup> before our eye, the gamblers, remorsefully leave this world: One is playing a fair game of life and is not gambling it away if he sings His praises; have a true Guru and contemplates the Name. Thus the Gurmukh forsakes such a losing game of gambling,<sup>426</sup> and is owned by the Lord.<sup>427</sup>

#### Shooting (Bow & Arrow)

The arrows of the Love of the Lord when injures one, no doctor can cure it because its treatment is beyond the knowledge of the worldly doctors. Guru Ram Das creates the image of an arrow piercing through our mind and it is one's will to be hurt with the arrow of Guru's words because through

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423. ਅਰਿ ਅਰਿ ਮਾਰੀ ਜਗੁ ਪਰਬੋਧੈ ਮਨਿ ਅਧਿ ਪਤਿ ਹਾਰੀ॥

ਭਰਮਿ ਭੁਲਾਏ ਸਬਦੁ ਨ ਚੀਨੈ ਜੁਐ ਬਾਜੀ ਹਾਰੀ॥

ਅ. ਗ. ਪੰਨੇ 1012-13.

424. Adi Granth, p. 911.

425. Adi Granth, p. 1158

426. Adi Granth, p. 1226.

427. Adi Granth, p. 866.

it one's thirst for the vision of the Lord is satisfied.<sup>428</sup>  
 Guru Nanak is of this view that the spiritual problems can never be solved with material means. We should break the walls of the Delusion and Doubt and thus the bow of the Lord's praise is spontaneously and of its own, aimed at him.<sup>429</sup> The reason is that we are surrounded on all sides by Maya which is the cause of the doubt that is within us. The Maya throws arrows towards our eyes in order to entice us and to lead us astray from the True Path. How realistic and impressive this image is ! It deals with a reality of love in which most of us get involved in our youth. The hitting of our eyes by the arrows of love is quite familiar to us all. So this image is very intense, fertile and evocative. It shows that in our lives the objects around us are the manifestations of illusory Maya and the human being is in their unceasing attack. Had there been unshakable faith in God within us we would have been firm, defensive and many a times offensive in our war with Maya. But the human tragedy is that in our heart is also a doubt about God and hence we find it another enemy that supports Maya - our main enemy. Man is to wage war on two fronts because:

Within us is Doubt without we are enveloped by Maya  
 which arrow like hits us in the eye. <sup>430</sup>

Kabir creates another image in which he shows that Guru's word has pierced through the hard core of the minds and one

428. Adi Granth, p. 836.

429. Adi Granth, p. 993.

430. ਮਤਿ ਸੁਰਸਾ ਬਾਹਰਿ ਮੋਇਆ ਨੈਨੀ ਨਾਗਸਿ ਬਾਣੀ॥

ਅ. ਗ. ਪੰ. 877.



has seen the True Light and are accepted :

The Guru's Word hath pierced through the hard-core  
(of my mind) and a state of Illumination hath  
dawned upon me.

Any my mistaking the rope (for the snake) due to the  
darkness of Maya is ended, and I abide in the Eternal  
Home of the Lord. 431

Pasa : This is a game which is played by throwing the dice  
and making certain moves of the figures accordingly. The  
right way of throwing the dice is contemplating ever the  
Name by the Guru's Grace.<sup>432</sup> Because Guru Nanak through an  
image shows that the involvements in the world, dominion over  
others, the joys of beauty and riches are all simply gambling  
away one's soul.<sup>433</sup> Kabir is of the opinion that contemplating  
the one Eternal Lord is throwing the dice correctly:

He who contemplates the One Eternal Lord is vanquished  
not, Sayeth Kabir, such a one is defeated never if  
he knoweth this well to throw the dice. 434

Chaupar: This game is played upon a cloth made of two long  
straight sheets cutting each other in the centre at right  
angles and this is divided into several parts. Seven dices  
are thrown which show only two things and thus the chaupar

431. ਗੁਰ ਕੈ ਬਾਣਿ ਬਜਰ ਕਨ ਛੇਦੀ ਪ੍ਰਗਟਿਆ ਪਦੁ ਪਰਗਾਸਾ॥  
ਸਕਤਿ ਅਧੇਰ ਜੇਵੜੀ ਭ੍ਰਮੁ ਚੁਕਾ ਨਿਹਚਨੁ ਸਿਵ ਘਰਿ ਬਾਸਾ॥

ਅ. ਗ. ਪੰਨੇ 332-33.

432. Adi Granth, p. 1185.

433. Adi Granth, p. 1015.

434. ਜੋ ਜਨ ਜਾਨਿ ਭਜਹਿ ਅਬਿਗਤ ਕਉ ਤਿਨ ਕਾ ਕਛੁ ਨ ਨਾਸਾ॥  
ਕਹੁ ਕਬੀਰ ਤੇ ਜਨ ਕਾਹੁ ਨ ਹਾਰਹਿ ਢਾਨਿ ਜੁ ਜਲਹਿ ਪਾਸਾ॥

ਅ. ਗ. ਪੰ. 793.

figures are moved counting the positive sides of the seven dices. If one is lucky to have the positive sides of all the seven dices, or the negative sides of all the dices, he is given one more chance to throw the dices. Whereas, in chess, there is no need of any dice and one can simply give only one move of the chess-figures at a time. One more proof<sup>435</sup> Guru Nanak gives by creating two different images - one of<sup>436</sup> chess and the other of chaupar.

In another image the four epochs (Sat yug, Treta, Duapar and Kalyug) are picturised by Guru Nanak and all the human beings are made the chess figures and the God is the Player:

The Lord created the chess board of the four ages,  
And making the creatures His chess-figures, Himself  
He throws the Dice.<sup>437</sup>

(Dr. Gopal Singh translates Chaupar as Chess)

In the above image Chaupar means the four sides which symbolise the four ages and God is the only thrower of the dices who play it in all ages. It shows the ômnipresence of God in all ages.

The persons who play the Chaupar of the self with the Chaupar figures of ego and illusion lose in the end and wail.

435. Adi Granth, p. 359.

436. Adi Granth, p. 422.

437. ਬੈ ਬੈ ਖੇਲਣ ਨਾਨਕ ॥ ਚਉਪਰਿ ਕੀਤੇ ਚਾਰਿ ਜੁਗ ॥  
ਜੀਅ ਜੰਤ ਸਭ ਸਾਰੀ ਕੀਤੇ ॥ ਪਾਸਾ ਢਾਲਿ ਆਪਿ ਲਗਾ ॥

ਅ. ਗ. ਪੰ. 482.

But he alone wins who dwells upon the Guru's Word.<sup>438</sup> Realising the Lord's Will and throwing the dices<sup>439</sup> making religion and deeds as the game of Chaupar and taking compassion as the Chaupar figures, one defeats lust, wrath, greed, avarice and false attachment. Such play is dear to the Lord.:

Let the Religion and Deeds be your Game of Chess,\*  
and compassion the Chess figures,  
And overwhelm your lust, wrath, greed and attachment  
for such a play is dear to your Lord. 440

(\*Refer to page 225 on Dr. Gopal Singh)

#### Chess:

The image of playing Chess is used for a person who talks too much ~~even~~ in the Lord's court. Such a person is imaged as beaten in the game:

If one prattles over much in the Lord's Court, he is  
reputed as wild,  
His figure, in the world-play of Chess, being ill-arranged  
is beaten. 441

#### Athletics:

The image of jumps is used to show that every one in this world tries to compete and win to get ahead of others and thus to get a prize at the Court of Lord, but it all depends upon the Will of God. 442

438. Adi Granth, p. 422.

439. Adi Granth, p. 793.

440. ਕਰਮ ਧਰਮ ਤੁਮ੍ਹ ਚਉਪੜਿ ਸਾਜਹੁ ਸਤੁ ਕਰਹੁ ਤੁਮ੍ਹ ਸਾਰੀ॥

ਕਾਮੁ ਕ੍ਰੋਧੁ ਨੈਭੁ ਮੋਹੁ ਜੀਤਹੁ ਐਸੀ ਖੇਲੁ ਹਰਿ ਪਿਆਰੀ॥

ਅ. ਗ. ਪੰ. 1185.

441. ਜੇ ਕੋ ਦਰਗਹ ਬਹੁਤਾ ਬੈਠੈ ਨਾਉ ਪਵੈ ਬਾਜਾਰੀ॥

ਸਤਰੰਜ ਬਾਜੀ ਪਕੈ ਨਾਹੀ ਕਰੀ ਆਵੈ ਸਾਰੀ॥

ਅ. ਗ. ਪੰ. 359.

442. Adi Granth, p. 469.

Wrestling: This world is a great and wonderful wrestling arena in which the wrestling bouts of different wrestlers are always going on.<sup>443</sup> God enjoys the scene of this arena and the wrestlers, who are dyed in the colour of the Lord in the company of the saints, win.<sup>444</sup> This image contains four sensuous word pictures - the image of dyeing, the image of an arena, the victorious wrestlers and the image of the congregation of the saint and his followers. All these word pictures lack the qualities which can make them successful poetic images. They do not touch our hearts to create the thrilling emotions in us and one more reason of their failure is that the unity of impression is shattered because we fail to create any relation between the distant realities of the congregation of saints and the wrestling bouts, because by their very nature they are poles apart. The congregation of the saints preaches peace, contentment and to shun the vain competitions, whereas in wrestling one is in the spirit of competition, always inclined to defeat the other wrestlers.

"Chhinjh": The wrestling bouts which are specially arranged in the arena alongwith other physical feats and folk dances are called Chhinjh. This exhibition of the physical strength of the rural people in Panjab is of great attraction for the villagers and <sup>other</sup> people who come from far and wide to witness.

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443. Adi Granth, p. 379.

444. Adi Granth, p. 461.

It is used symbolically, in the Adi Granth, for the coming into the world. Guru Arjan Dev uses this image for the play in the whole world because Guru cuts the fetters (of coming and going into the world) and his participating in the 'Chhinh' (coming into the world again) ceases:

The Guru has cut the fetters ( off my feet) <sup>445</sup>  
And I will not Play another turn in the Ring(of Chhinh).

In another image God, Himself, is shown as arranging "Chhinh" in the world in which the wrestlers wrestle. The 'Gurmukh' defeats the egocentric in the bout.<sup>446</sup> This image is crystal clear and has the qualities of evocativeness, familiarity and fertility in it.

Polo : The image of playing Polo is used by Guru Arjan:

He playeth the game of Polo, and knoweth not how to ride!  
He wanted to fly with swans, having only the flight  
of a cock! <sup>447</sup>

In the above image the game of Polo is only referred to, but when it is put in relation to the comparison of a cock competing with a swan in flying, it flowers into a very

445. ਗੁਰਿ ਕਟੀ ਮਿਹਡੀ ਜੇਵੜੀ॥

ਹਉ ਬਾਹੁੜਿ ਛਿੰਝ ਨ ਨਚਉ ਨਾਨਕ ਅਉਸਰੁ ਨਧਾ ਭਾਲਿ ਜੀਉ॥

ਅ. ਗ. ਪੰ. 74

446. Adi Granth, p. 1280.

447. ਚੜਿ ਕੈ ਘੋੜੈ ਕੁੰਦੇ ਪਕੜਹਿ ਖੁੰਡੀ ਦੀ ਖੇਡਾਰੀ॥

ਹੰਸਾ ਸੇਤੀ ਚਿਤੁ ਉਨਾਸਹਿ ਕੁਕੜ ਦੀ ਓਡਾਰੀ॥

ਅ. ਗ. ਪੰ. 322.



successful poetic image. This image is quite congruous, fertile and fresh. The pristine pure aesthetic beauty of the image taken from the game of Polo and the comparison of the cock to that of swans contributes to the success of this image. Its lustre grows when it is put with another image by Guru Arjan.<sup>448</sup>

Kite Flying: Namdev weaves the image of kite flying very beautifully and uses it in a proper context at a proper place. The man is a social animal and in order to live, he has not only to remain in living touch with other human beings but also with the constructive and destructive forces that are within his body. Namdev says that the man is to deal friendly with the five (greed, avarice, false attachment, wrath, and lust) but should concentrate only on his love with the Lord. He should devote himself in the contemplation of the name just as the kite-flier keeps his mind on the string and the kite:

Of the paper, one maketh the kite, and lo, it flieth in the skies.

But while one chit-chats with the friends around, one keepeth one's mind in the string (lest it breaks).<sup>449</sup>

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<sup>448</sup>. Adi Granth, p. 838.

<sup>449</sup>. ਆਨੀਠੇ ਕਾਗਦੁਕਾਟੀਠੇ ਗੂਡੀ ਆਕਸ ਮਧੇ ਭਰਮੀਅਲੇ॥

ਪੰਚ ਜਨਾ ਸਿਉ ਬਾਤ ਬਤਊਆ ਚੀਤੁ ਸੁਭੋਰੀ ਰਾਖੀਅਲੇ॥

ਅ. ਗ. ਪੰ. 972.

Stage Acting : The whole world is a stage and all the human beings play their roles in this drama of life. One enters the theatre, enjoys this show and shares the emotions and feelings of other actors also. Through this process of acting and seeing others acting one relieves oneself of his pent up feelings through catharsis and then goes out of this theatre (world) for ever and never to come back:

As the pantomimist stageth his mimicry, so is  
the world's play,  
One see-eth the show for a moment, but it taketh  
no time to pass away. 450

Jugglery: Juggler (the God) plays many feats in the world<sup>451</sup>  
because the world is itself the exhibition of the jugglery of  
God.<sup>452</sup> But when the God lays aside the mask and ends the  
play - He alone remains:

The Juggler performs His many Feats,  
And exhibits Himself in many many Roles,  
But when He lays aside the Mask and Ends His Play,  
Then the One alone Remains, yea, the One alone. 453

450. ਨਟੂਐ ਸਾਂਗੁ ਬਣਾਇਆ ਬਾਜੀ ਸੰਸਾਰਾ॥  
ਖਿਨੁ ਪਨੁ ਬਾਜੀ ਦੇਖੀਐ ਉਝਰਤ ਨਹੀਂ ਬਾਰਾ॥

ਅ. ਗ. ਪੰ. 422

451. Adi Granth, p. 487.

452. Adi Granth, p. 482.

453. ਬਾਜੀਗਰਿ ਜੈਸੇ ਬਾਜੀ ਪਾਈ॥  
ਨਾਨਾ ਰੂਪ ਭੇਖ ਦਿਖਨਾਈ॥  
ਸਾਂਗੀ ਉਤਾਰਿ ਬੰਝਿਓ ਪਾਸਾਰਾ॥  
ਤਬ ਏਕੇ ਏਕੀਕਾਰਾ॥

ਅ. ਗ. ਪੰ. 736.

Battle Field:

During the times of the saint poets, the armies were not armed with inter-continental missiles, rockets and atom bombs. They had to fight with ordinary weapons - popular among them was sword. Guru Arjan in his image shows that fly bombs were also used in war-fare. The best defence was the fortress, hiding in which one found himself safe. The victory over the fort was considered the real victory. So demolishing a fortress is used as an image by the saint poets for the purpose of conveying the spiritual meaning of winning over the various objects of Maya and one's own inner desires. Guru Arjan creates the image of demolishing the fortress of desire.<sup>454</sup>

Guru Nanak considers the fortress (the human body) as a hindrance because of its material needs and appetites. One and shouts the victory of God, there is no chance of being defeated in the battle of life for Him.<sup>455</sup> One lights the flying bomb of Awakened consciousness with the match stick of love and with the help of Truth and Contentment, one breaks through the doors of the enemy's fort. He captures the king (human mind) alive and keeps him in his control:

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<sup>454</sup>. Adi Granth, p. 408.

<sup>455</sup>. Adi Granth, p. 936.

If Love be the match-stick and Awakened consciousness  
 the flying bomb, and the bomb of wisdom,  
 And the fire be of God lit through Equipoise, then  
 with the first attack, lo, the fortress falleth.  
 When Truth and Contentment fight on one's side,  
 one breaks through the two doors.  
 Then associating with the saints, and by the  
 Guru's Grace, one captures alive the king of  
 the Fortress. 456

In Katha Upanishad, there is a reference to Brahma  
 being a great terror, like a drawn sword. Through the simile  
 of the drawn sword, we understand that Brahma, the Creator of  
 the world helps one in overpowering the internal and external  
 enemies of the man. 457

The image of murdering a man is used for the invisible  
 killing of the man at the hands of Yama. 458 The five demons  
 (lust, false attachment, greed, anger and avarice) are  
 demolishing our body. The outside enemies can be fought  
 with the swords and other weapons but these inner enemies are  
 killed with the utterance of Name. 459

456. ਪ੍ਰੇਮ ਪਨੀਤਾ ਸੁਰਤਿ ਹਵਾਈ ਗੋਨਾ ਗਿਆਨੁ ਚਲਾਇਆ॥  
 ਬ੍ਰਹਮ ਅਗਨਿ ਸਰਜੁ ਪਰ ਜਾਲੀ ਏਕਹਿ ਚੋਟ ਸਿਝਾਇਆ॥  
 ਸਤੁ ਸਤਿਖੁ ਨੇ ਨਰਨੇ ਨਾਗਾ ਤੇਰੇ ਦੇਇ ਦਰਵਾਜਾ॥  
 ਸਾਧ ਸੰਗਤਿ ਅਰੁ ਗੁਰਕੀ ਕ੍ਰਿਪਾ ਤੇ ਪਕਰਿਓ ਗਢ ਕੋ ਰਾਜਾ॥  
 ਭਗਵਤ ਭੀਰਿ ਸਕਤਿ ਸਿਮਰਨ ਕੀ ਕਟੀ ਕਾਲ ਭੈ ਟਾਸੀ॥  
 ਦਾਸੁ ਕਮੀਰੁ ਚੜ੍ਹਿਓ ਗੜ੍ਹ ਉਪਰਿ ਰਾਜੁ ਨੀਓ ਅਬਨਾਸੀ॥ ਅ. ਗ. ਪੰ. 1161.

457. John B. Alphonso Karkala (ed.) An Anthology of Indian Literature

458. Adi Granth, p. 1222.

p. 62.

459. Adi Granth, p.

When the news of the war between the 'Gurmukhs' and the egocentrics reached the Court of God, and also the struggle of the Gurmukhs against the inner five demons was going on, God recommended the sword of wisdom to slay all the enemies.<sup>460</sup> Guru Nanak also advises us to use the sword of wisdom in our fight against our own minds.<sup>461</sup>

And struggleth with the mind, armed with the sword of Wisdom, her desire mergeth in the mind from where it issued forth.

One who has the Name in his heart, has a big army in the fortress of his body<sup>462</sup> and one kills the demons of attachment and greed with the sword of knowledge.<sup>463</sup> The love of the Lord kills these vicious enemies of man only when God so Wills :

When it is Thy Will, one is a warrior and puts the enemy's head to the sword.<sup>464</sup>

Kabir creates a very successful poetic image of the battle field in which the soldiers are in action,<sup>465</sup> but only those brave and fearless soldiers will stick in the battle field to sacrifice themselves who are stamped :

460. Adi Granth, p. 983.

461. ਗਿਆਨ ਖੜਗੁ ਨੈ ਮਨੈ ਸਿਉ ਨੂਏ ਮਨਸਾ ਮਨਹਿ ਸਮਾਈ ਹੇ॥

ਅ. ਗ. ਪੰ. 1022.

462. Adi Granth, p. 1155.

463. Adi Granth, p. 1087.

464. ਜਾ ਤੁਧੁ ਭਾਵੈ ਤੇਗ ਵਗਾਵਹਿ ਸਿਰ ਮੁੰਡੀ ਕਟਿ ਜਾਵਹਿ॥

ਅ. ਗ. ਪੰ. 145.

465. Adi Granth, p. 1105.



He who's so stamped fights on the battle field,  
without it, one runneth away. 466

The imagery of Kabir reveals that this master image-maker, a great religious satirist iconoclast and a staunch devotee of God, wanted to fight like a soldier in the revolutionary religious war waged by the harbingers of the Bhakti Movement. He paints the image of a brave soldier fighting to the last in the battlefield:

"The (God's) hero is he who fighteth for the oppressed, 467  
And though battered into bits, he abandoneth not the fight.

Guru Amardas considers only such a person as the servant of God who offers even his head at the Feet of God. 468

The two images of Kabir at page 1105 of the Adi Granth are perfect images having all the qualities of intensity, brevity, familiarity and evocativeness. These images inspire us to do acts of bravery in the great cause of humanity, because these images, by pronouncing the verdict on the reality of fighting in the battle field of life on the side of the oppressed and the true religion and oppressed religious people, flower into perfect poetic images. He wants us to wage war

466. ਦਾਗੇ ਹੋਹਿ ਸੁਰਨ ਮਹਿ ਜੁਝਹਿ ਬਿਨੁ ਦਾਗੇ ਭਗਿ ਜਾਈ॥

ਅ. ਗ. ਪੰ. 970.

467. ਸੂਰਾ ਸੇ ਪਹਿਰਾਨੀਐ ਜੁ ਲਰੈ ਦੀਨ ਕੇ ਹੇਤ॥

ਪੁਰਜਾ ਪੁਰਜਾ ਕਟਿ ਮਰੈ ਕਬਹੂ ਨ ਛਾਡੈ ਖੇਤੁ॥ ਅ. ਗ. ਪੰ. 1105.

468. Adi Granth, p. 1247.

against the Hindu religious customs, traditions and worn out rites and also against the exploiters of the people who, consciously, make religion the 'opium of the masses, by converting it into a pond whose water does not flow and hence becomes stagnant. Under them the religion in India lost its quality of dynamism and became dead weight for the ordinary people and a sword of the rich classes of their times.

#### Shackles:

Man is bound in shackles of all the various forms of Maya and the human weaknesses. Adi Granth aims at emancipating the human soul and helps it to transcend the mad pursuits of satisfying only the material needs, attractions and charms. It instructs us about the way of reaching the Court of God and ultimately merge in Him.

The egocentric is caught in the wilderness of his mind and is enticed by the bait of desire.<sup>469</sup> The whole world is ensnared by vice,<sup>470</sup> lust,<sup>471</sup> the worldly affairs,<sup>472</sup> desires and cravings,<sup>473</sup> egoism,<sup>474</sup> doubt,<sup>475</sup> envy and evil intentions,<sup>476</sup> the evil habit of back-biting and slandering others,<sup>477</sup> and by one's false attachments to family - son, wife

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469. Adi Granth, p. 1011.

470. Adi Granth, p. 759.

471. Adi Granth, p. 1186.

472. Adi Granth, p. 1176.

473. Adi Granth, p. 1262.

474. Adi Granth, p. 1028.

475. Adi Granth, p. 1041.

476. Adi Granth, p. 1075.

477. Adi Granth, p. 806.

and household affairs.<sup>478</sup> The view of thinking this illusory  
body as real<sup>479</sup> and also the enticing objects around us lead  
us no where, but into the shackles of the Yama.

The image of shackles is used for other purposes also.  
We are all bound by the Will of the Lord and through an image  
Guru Nanak shows how He drives us by the nose with a nose-ring:

And every one is driven by Him by the nose;<sup>480</sup>  
He it is who Binds in, than Loosens, His silken Cords.

God, our Saviour, chains us by the neck,<sup>481</sup> and many  
a times binds us by the string of love.<sup>482</sup>

We are put on the right path of truthful living by God.  
But the fish (human soul) is found trapped in fisherman's  
(Yama) net and being separated from God wails.<sup>483</sup> One  
can only be released by singing His praises<sup>484</sup> and contemplating  
His Name.<sup>485</sup>

Kabir tells us that the sense of possession is false  
as the soul (the sparrow) is forcibly taken away by Yama  
by breaking the cage (human body):

478. Adi Granth, p. 999.

479. Adi Granth, p. 1231.

480. ਸਤੁ ਕੋ ਨਬੈ ਨ ਬਿਯਾ ਬਖਸੇ ਤੇਰੇ ਨਬ॥  
ਮ. ਗ. ਪੰ. 1289.

481. Adi Granth, p. 1287.

482. Adi Granth, p. 487.

483. Adi Granth, p. 439.

484. Adi Granth, p. 979.

485. Adi Granth, p. 976.

Sayeth Kabir: "Listen, O ye saints, false is the  
 sense of possession;  
 For, when the cage (of the body) is broken (by Yama),  
 the soul's sparrow is snatched away forcibly, and <sup>486</sup>  
 remains behind but a few bits (of the broken cage).  
 (translated by the author)

This poetic image of saint Kabir paints the picture  
 of our familiar experience. Almost every body in the rural  
 areas has seen a kite or a hawk attacking some small bird  
 and preying upon it. This beautiful and appropriate image  
 in this context serves the purpose for which it was created  
 by the genius poet.

The shrewd egocentrics are crow-minded, but are, again  
 and again, trapped when they fall for the bait.<sup>487</sup> These  
 egoists can be released by associating with the saints,<sup>488</sup> and  
 by the Guru.<sup>489</sup> God, in His Mercy, caresses the foreheads  
 of these humble and tortured persons and breaks the bond of  
 Maya for ever.<sup>490</sup>

#### Light and Darkness:

In Adi Granth the system of the selection of images is  
 conditioned by the necessity created by the didactic purpose of

486. ਕਹੈ ਕਬੀਰੁ ਸੁਨਹੁ ਰੇ ਸੰਤਹੁ ਮੇਰੀ ਮੇਰੀ ਝੁਠੀ॥  
 ਚਿਰਗਟ ਫਾਹਿ ਚਟਾਰਾ ਨੈ ਰਾਇਓ ਤਰੀ ਤਾਰੀ ਝੁਟੀ॥

ਅ. ਗ. ਪੰ. 480.

487. Adi Granth, p.935.

488. Adi Granth, p. 1019.

489. Adi Granth, p. 1255.

490. Adi Granth, p. 1216.

this great sacred text in which the poetic genius of these saint poets of the Bhakti Movement found expression. It depicts the struggle between Maya and God; between materialism and idealism; between theism and atheism; good and evil. Hence the objects and situations, exploited as images, are contrasting in character. Our endeavour in this research work is not to study critically the imagery of the Adi Granth according to the set norms in various scholarly works, but to evolve a system of our own, only if the contents of the Adi Granth necessitate. These groupings of Light and Darkness, Heaven and Hell, Poison and Nectar, Union and Separation are made only to satisfy the literary needs of this religious classic.

In this Kali-age, which is called by the Guru Amardas as the age of darkness, the egocentrics are lost and they find no way out:

The Kali-age is the age of Darkness, and the Egocentrics findeth not the way out.  
Sayeth, Nanak: "Fortunate are they to whom the God becometh manifest, by the Guru's Grace.<sup>491</sup>

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God, Himself, illumines the dark depths of our hearts. But one has to acquire the knowledge of God and only then one's soul merges in the super soul.<sup>493</sup> Thus the fortress (the tenth door) is illumined, and the flashes of the light

491. ਕਲਿਜੁਗ ਮਹਿ ਘੋਰ ਅੰਧਾਰੁ ਹੈ ਮਨਮੁਖ ਰਾਹੁ ਨ ਕੋਇ॥  
ਸੇ ਵਡਭਾਗੀ ਨਾਨਕਾ ਜਿਨ ਗੁਰਮੁਖਿ ਪਰਗਟੁ ਹੋਇ॥

ਅ. ਗ. ਪ. 1285.

492. Adi Granth, p. 1212.

493. Adi Granth, p. 1024.



in it, makes us feel the presence of God therein. This realisation becomes a great source of Bliss for us.<sup>494</sup> Because the Lord's wisdom enshrined in our hearts and God (groom) in His Pleasure enjoys the Bride (Soul) the highest physical enjoyment instils estactic feelings in us and we become wonder-struck at the blissful and perfect satisfaction that we thus experience.

Guru Amardas reminds us that God, Himself placed His Light in our body and we came into the world<sup>495</sup> and by doing the truthful and righteous deeds, the pure light of the God burns more in us.<sup>496</sup> At the tenth door, the four-faced lamp of Godly wisdom starts burning in us and this is the highest achievement of transcending to the highest spiritual state.<sup>497</sup>

The darkness in us is of Maya,<sup>498</sup> wrath and lust,<sup>499</sup> fear,<sup>500</sup> ignorance,<sup>501</sup> doubt,<sup>502</sup> ego<sup>503</sup> and untruth.<sup>504</sup> The light comes to us from the Word of the Guru,<sup>505</sup> the Name of the Lord,<sup>506</sup> the singing of God's praises,<sup>507</sup> meeting the True Guru,<sup>508</sup> contemplating the Guru's word,<sup>509</sup> and adding by the Guru's wisdom.<sup>510</sup>

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| 494. Adi Granth, p. 1162. | 503. Adi Granth p. 752.   |
| 495. Adi Granth, p. 921.  | 504. Adi Granth, p. 1284. |
| 496. Adi Granth, p. 1039. | 505. Adi Granth, p. 400.  |
| 497. Adi Granth, p. 974.  | 506. Adi Granth, p. 358.  |
| 498. Adi Granth, p. 1238. | 507. Adi Granth, p. 901.  |
| 499. Adi Granth, p. 971.  | 508. Adi Granth, p. 939.  |
| 500. Adi Granth, p. 1077. | 509. Adi Granth, p. 865.  |
| 501. Adi Granth, p. 1116. | 510. Adi Granth, p. 770.  |
| 502. Adi Granth, p. 1111. |                           |

When there was neither the earth, nor the sky, even then the absolute light of the Lord permeated all the three worlds<sup>511</sup>. The same Light pervades the egg-born, the foetus-born, the sweat-born and the earth-born.<sup>512</sup> This light is in the fourteen ("Lokas") and in the existence of sun and the moon. With the help of this Light the servants of God escape the clutches of the dark and poisonous Maya.<sup>513</sup> Guru Arjan creates an atmosphere of the moon-lit night when the beams of the God's moon come into our compound and create an atmosphere of beauty, peace and ecstasy:

"Of all lights, let God's moon Illumine  
the compound (of thy heart). <sup>514</sup>

Satta and Balwand create an elaborate image of preparing the 'Prasad' of Ghee, refined flour and sugar, by such a Guru who is like a shining sun in the Kali-age.<sup>515</sup>

Saint Kabir gives a different image of begging sadhus who invest 'chaudasa' and 'amavasa' with sanctity and thus rob the ignorant and innocent people of their hard earned

511. Adi Granth, p. 945.

512. Adi Granth, p. 1109.

513. Adi Granth, p. 1039.

514. ਚਾਦਨਾ ਚਾਦਨੁ ਅੰਗਨਿ ਪ੍ਰਭ ਜੀਉ ਅੰਤਰਿ ਚਾਦਨਾ॥

ਅ. ਗ. ਪੰ. 1018.

515. Adi Granth, p. 968.

money. These sadhus are the elite having the lamps of intelligence in their hands but are sure to fall into the dark wells because of their vicious activities, they indulge themselves in.<sup>516</sup>

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516. Adi Granth, p.970.

CHAPTER V

INDOOR IMAGES

## CHAPTER V

### INDOOR IMAGES

The imagery of Adi Granth presents a lively social, economic and political picture of the medieval Indian society. The kings, their courtiers, the feudal lords, their paid workers, patwaris and mullans (magistrates and justiciars), the village community with the land owners and their tenants, shopkeepers, traders, weavers, washermen, goldsmiths, iron-smiths, cartsmen, servants and slaves, all working, are presented through images. The vicious persons like thieves and highwaymen busy in their vicious occupations are used in images. The poetic imagery not only pictures the social scene of the day, but passes judgements on the reality also by depicting the reality in the most sensuous poetic style, appealing to our emotions, feelings<sup>and</sup>/human sympathies by causing a thrill in our hearts and minds. The Saktas (mammon worshippers) and 'Mammukhs' (egocentrics), have their own world full of Greed, False attachment, Wrath, Lust and Avarice (the various forms of Maya) and the Gurmukhs are imaged leading their saintly lives doing a selfless service to the society and humanity as a whole, by earning in order to exist and not to amass wealth by exploiting the fellow human beings.



These men of God had to remain alert, cautious and awake because of the fear of the social sharks attacking their hard earned labour in the form of marlin.<sup>1</sup> The masses were always in the fear of relentless tax-gatherers, cruel high-way men and shrewd thieves stealthily entering or forcibly intruding into their homes. By creating the images of love and fear of God in the hearts of the human beings who had to submit their accounts of good and evil actions to God after death, the saint poets want to save the human beings from the vicious clutches of Maya so that they follow the path of Truth - the path preached by the Guru and as a result of it to attain a blissful life here and hereafter. In the idiom of the medieval times, we can say that thus and thus alone the individual will be emancipated and will have a permanent peace in Heaven. In the modern idiom we can put it that he will lead a fearless but fruitful life. He will work as he wills and thus satisfy his outer and inner hunger - the spiritual hunger which is caused by the dissatisfaction with one's forced and unrelished existence in the world because of the exploitation of the fruit of labour by the rich and the spiritual hunger of the rich also suffering because of being the slaves of the five demons (false attachment, lust, wrath, avarice and greed). Both the seasonal crops (kharif and rabi) are of lust and wrath and this farm (of the body), after being watered with greed, is tilled by the worldly cravings with the plough of viciousness. Guru Amardas creates this image of getting the harvest of sin from it :

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1. Earnest Hemingway; Old man and the Sea.

Lust and wrath are the two crops : seasons, night and day.  
 We water the (body's) farm with greed, and sow in it  
 the seeds of illusion, and our desire tilleth the land.  
 The plough is of evil intent : and the harvest is of sin.<sup>2</sup>

### Occupations:

There is an image of the whole process of watering, tilling, sowing and harvesting by Guru Nanak. If the man is involved in Maya and throughout his life remains under its influence, he fails to gain anything in life.<sup>3</sup> Guru Arjan creates the image of the farm of love which is watered with purity. The two bullocks to plough are truth and contentment, the plough is of humility and the man who ploughs is the human consciousness. The proper time to plough is God's remembrance. The seeds of the Name are sown in the farm and one reaps the harvest of the blessing of God.<sup>4</sup> Guru Arjan wants us to fence the farm with True Dharma and to leave some place for the gate (the Guru's wisdom) for entering into the field of the human body.

The hard ground is ploughed again and again. Nothing will sprout in it without sowing the seed in it. The beautiful idea is beautifully conveyed through an image that the barrenness of the field (the ego of the man) can only be changed into fertile soil by sowing the seed (the Lord's Name).<sup>5</sup>

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2. ਸਾਵਣੁ ਰਾਤਿ ਅਗਾਊ ਦਿਹੁ ਕਾਮੁ ਕ੍ਰੋਧੁ ਦੁਇ ਖੇਤ॥  
 ਨਬੁ ਵਡੁ ਦਰੋਗੁ ਬੀਉ ਹਾਲੀ ਰਾਹਕੁ ਹੇਤ॥  
 ਹਨੁ ਬੀਚਾਰੁ ਵਿਕਾਰ ਮਣ ਹੁਕਮੀ ਖਟੇ ਖਾਇ॥

ਅ. ਗ. ਪੰ. 955.

3. Adi Granth, p.955.  
 4. Adi Granth, p.430.  
 5. Adi Granth, p.1205.

Make lust and wrath the weeders to weed the farm so that the crop is free from the undesirable weeds. Yoke your mind (the bullocks) to the persian wheel (of working with one's own hands) and irrigate the farm of the body again with the Nectar Name.<sup>6</sup>

Guru Nanak creates a beautiful and successful image of the farmer working in his farm:

Let thy mind be the farmer and deeds the farming:  
and let thy body be the farm; water it, yea, with effort.  
Let the Lord's Name be the seed, and contentment the  
furrowing, and let the fence be of humility.  
If thou doest deeds of Love, thy seed will sprout and  
fortunate will then be thy home. <sup>7</sup>

The Name one gets from 'Satguru' is the heap of grain and following this way of life by living a pious life one gets a written document (the accounts of the payment of the tax to the government) to reach the door of the Lord.<sup>8</sup>

The egocentric is the farm of tribulation and the true Guru is that of Equipoise.<sup>9</sup> "The scare-crow image" is very appropriately used for a person who bedecks himself with all kinds of showy ornaments and garments.<sup>10</sup> Guru Ramdas conveys

6. Adi Granth, p. 1171.

7. ਮਨੁ ਹਾਲੀ ਕਿਰਸਾਣੀ ਕਰਣੀ ਸਰਮੁ ਪਾਣੀ ਤਨੁ ਖੇਤੁ॥

ਨਾਮੁ ਬੀਜੁ ਸਤਿਖੁ ਸੁਹਾਗਾ ਰਖੁ ਗਰੀਬੀ ਵੇਸੁ॥

ਭਾਉ ਕਰਮ ਕਰਿ ਜੀਸੀ ਸੇ ਘਰ ਭਾਗਨ ਦੇਖੁ॥

ਅ. ਗ. ਪੰ. 595.

8. Adi Granth, p. 1286.

9. Adi Granth, p. 947.

10. Adi Granth, p. 190.

the idea that the man wastes his life in the pursuits of Maya and his body remains a barren field.<sup>11</sup> With his evil deeds he destroys his crops before it gets ripe. He cannot even hope of gathering grains by harvesting it.<sup>12</sup> In the old age there is no use of feeling remorse and to try to save his destroyed crop by fencing it.<sup>13</sup> The saint poets by creating these images want us not to be careless in our youth but to do good actions and contemplate the name of God and live a truthful life of selfless service to the society by having faith in God.

There is a dynamic image of making sugar from the standing crop of sugar cane.<sup>14</sup> First cutting, binding, crushing and then boiling it on the fire in a pan and its wailing in the process is presented by Guru Nanak. Though this green crop of the sweet tasted sugarcane, we are told symbolically, not to be proud and arrogant by over estimating our worldly possession. After death, the dead body is cremated and nothing remains of it in the world whereas the fate of the soul is to suffer at the hands of the couriers of Yama.

The study of this section of imagery reveals the immediate and practical knowledge of the saint-poets especially Guru Nanak. With the selection of images from agriculture, the interest of Guru Nanak in rural people and their occupation (agriculture) becomes vividly clear. Himself

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11. Adi Granth, p. 911

13. Adi Granth, p. 479.

12. Adi Granth, p. 1245.

14. Adi Granth, p. 143.

being an agriculturist, these images concern his immediate experience and are successful. The problem of communication is also solved as the selection of imagery is from the experiences of the masses. G.B.Mohan is of the opinion that while taking images from the immediate experience, the poet does not dissolve in it his individual personality, but elevates it by making it to have harmonious relations with the feelings of the society around him: "In aesthetic experience the individual personality is not dissolved but is lifted up so that it throbs in unison with the heart beat of all humanity."<sup>15</sup>

Trade and Shop-keeping: In this sub-section, we do not find many fine poetic images. The reason being that the saints were least interested in these occupations. Trading in the world is the affair of Maya and its worshippers. In the mad pursuits of money, the conscience of these mammon worshippers are blackened as it is an occupation of vice, cheating and falsehood. The truthful trading is not the way of worldly persons. It is fleecing the customers to the extent one can. The saint-poets did not like it. But these images are used only to say the complicated celestial matters at the terrestrial level, so that the ordinary public can have an easy approach to these complicated and confusing spiritual affairs.

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15. G.B.Mohan, Response to Poetry, p.6.



The human body is the shop and the mind is the pedlar.<sup>16</sup> Our tongue is the beam and the heart is the scale of the weighing apparatus in which we weigh the unweighable Name.<sup>17</sup> Under the guidance of the Guru we write Name only in our account books:

The Lord's Name is our Trade; the Guru hath engaged me in this only profitable Task,  
I write out the Account of the Lord's Name, and  
no more doth the Yama's terror hangs over my head.<sup>18</sup>

Within our body, our conscience is the God. It weighs our evil and good actions.<sup>19</sup> In the modern idiom we shall say that the sense of good and evil, virtue and vice is the affair of our consciousness, which is different in different persons. It is not something external but the product of one's enheritance, one's struggle in society, one's education and one's culture. Our material existence determines our consciousness. So this god is not the God of medieval times, but the product of the human brain which is the most delicate, fine, developed and complicated form of matter.

In the two scales one puts oneself in one scale and in the other one's soul (conscience) and thus finds one's true worth.<sup>20</sup>

Guru Arjan creates an image of a canopied street

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16. Adi Granth, p. 942.

17. Adi Granth, p. 992.

18. ਹਰਿਨਾਮੁ ਹਮਾਰ ਵਣਜੁ ਹਰਿਨਾਮੁ ਵਾਪਾਰੁ ਹਰਿਨਾਮੈ ਕੀ ਹਮ ਕਉ ਸਤਿਗੁਰਿ ਕਾਰਕੁਨੀ ਈਈ॥  
ਹਰਿਨਾਮੈ ਕਾ ਹਮ ਲੇਖਾ ਲਿਖਿਆ ਸਭ ਜਮ ਕੀ ਅਗਨੀ ਕਾਣਿ ਗਈ॥

ਅ. ਗ. ਪੰ. 593.

19. Adi Granth, p. 754.

20. Adi Granth, p. 1239.

in which only the truthful and saintly dealers come, riding<sup>21</sup> on the horses of truth to deal in Name. Only they are honoured who buy Name and in return sell their minds and their heads.<sup>22</sup> Dharamraja is the broker who approves them because they have Name with them.<sup>23</sup> Through this image of chopping the hands of the go-between, the so-called middle-man between the man and God, Guru Nanak denounces the Pandits of his days, who were befooling the public and thus depriving them of their hard-earned money:

The hands of the go-between (the brahmin) are copped off, thus is the Lord's justice ministered. Nanak, that alone is received in the Yond, that one giveth out of one's honest day's bread.<sup>24</sup>

Guru Arjan, through an image, advises us to enter into partnership with them, who deal in the Lord's Name and hence are rich.<sup>25</sup>

The saint poets wanted to reform the masses by restraining them from following the path of Maya and to come to the way of God. Gurbani considers love and fear necessary for such a change. Dharamraja is the accountant appointed by God, to settle the accounts of every individual at the time of death.

21. Adi Granth, p.965.

22. Adi Granth, p.897.

23. Adi Granth, p.789.

24. ਵਢੀਅਹਿ ਹਥ ਦਲਾਲ ਕੇ ਮੁਸਫੀ ਏਹ ਕਰੇਇ॥  
ਨਾਲਕ ਅਗੈ ਸੇ ਮਿਲੈ ਜਿ ਖਟੇ ਆਨੇ ਦੇਇ॥

ਅ. ਗ. ਪੰ. 472.

25. Adi Granth, p.1220.

The couriers of Yama seize a man to produce him in the court of Dharamraja<sup>26</sup> who takes into account the doings of every moment spent by man in the world. Finding that one's evil doings out/<sup>weigh</sup> his qualities, the five tenants of this farm of the body (the eyes, the nose, the ears, the tongue and the sex organ) leave one in the lurch and one is imprisoned:

When the King of Dharma asketh the Account, there's  
always a huge balance(of misdeeds) against me,  
And the five farmers, then, are on the run, and the  
poor soul is bound down by the courtiers (of God).<sup>27</sup>

The wretched soul is there all alone and Yama strikes in the head relentlessly.<sup>28</sup> Guru Arjan in an image presents that one cannot get oneself freed from one's account at the court of the Lord. One has to know the mystery of the Lord to get one's mind purified.<sup>29</sup> If one contemplates the Name and does good deeds in the world, one attains refuge in the Lord's court.<sup>30</sup> The scene of one's being produced before God is picturised by Guru Nanak beautifully. It becomes a successful poetic image as one is caught in a situation which arouses our sympathies. This easily perceptible image indirectly declares a verdict on reality that one has

26. Adi Granth, p. 792.

27. ਪਰਮਰਾਇ ਜਬ ਲੇਖਾ ਮਾਧੀ ਬਾਕੀ ਨਿਕਸੀ ਭਾਰੀ॥  
ਪੰਚ ਕ੍ਰਿਸਾਨਵਾ ਭਾਗਿ ਗਏ ਨੈ ਬਾਧਿਓ ਜੀਉ ਲਖਾਰੀ॥

28. Adi Granth, p. 751.

ਅ. ਗ. ਪੰ. 1104.

29. Adi Granth, p. 252.

30. Adi Granth, p. 1248.

to suffer because of one's evil deeds. One can escape the eyes of men, but is always watched by the ambassadors of God. This image is concerning one who is brought in the presence of God. It is creating the emotion of fear in our hearts. This image of Guru Nanak has the qualities of familiarity, evocativeness and boldness in it:

Thy Lord will ask thee to render thy accounts to Him.  
Yea, He'll have the Ledger (of deeds) before Him,  
And the angel of Death will then surround thee.  
And the soul, trapped in a narrow lane, will know  
not the exit thereof. 31

The occupation of a weaver is exploited in imagery by Saint Namdev when he pictures the weaving of a blanket for Blessed Lord Krishna.<sup>32</sup>

The indoor working of the house-wives in kitchen is also used in the imagery by the saint poets. Because it all concerns the immediate experience of us all, the images taken from kitchen and other indoor occupations prove very successful because of the quality of familiarity in them. The house-wives churn the curds and make ghee, sew the garments, prepare meals, prepare thread from the ginned cotton and weave clothes and carry water from the persian wheels. No aspect of the indoor work is left untouched. This shows that the saint

31. ਨੇਖਾ ਰਬੁ ਮੰਗਸੀਆ ਬੈਠਾ ਕਢਿ ਵਹੀ॥  
ਤਨਬਾ ਪਉਸਨਿ ਆਕੀਆ ਬਾਕੀ ਜਿਨਾ ਰਹੀ॥  
ਅਜਰਾਈਨੁ ਫਰੇਸਤਾ ਹੋਸੀ ਆਇ ਤਈ॥  
ਆਵਣੁ ਜਾਣੁ ਨ ਸੁਝਈ ਭੀੜੀ ਗਨੀ ਫਹੀ॥

32. Adi Granth, p. 988.

ਅ. ਗ. ਪੰ. 953.

poets were not hating the woman-folk like the Yogis, but on the contrary, they favoured giving a fair and justified good treatment to them. They also wanted their message to reach them so that half of the population may not be deprived of their teachings. This is the reason behind selecting images from the occupation of women. This shows the good intention of the saints.

Just feel the thrill of reading the image of churning water and note its use as a simile in which one is vicious at heart but outwardly gives tongue to his pretensions. It is compared to churning water. The noise of its being churned there but we do not get butter from it, but froth:

If within one is the guile and outwardly one pretends  
to be wise,  
One churneth water and gathereth froth.<sup>33</sup>

If we make the earthen pot of our body and the churning stick of our mind, we surely get butter in the form of the word, but only if we act according to the dictates of our Guru.<sup>34</sup> We find the mythological image of churning of the ocea for obtaining fourteen jewels by making the Basak snake, the churning thread; and Summeran ("Meru") mountain as the churning stick.<sup>35</sup> This myth is again used by

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33. ਗ੍ਰਿਦੈ ਕਪਟੁ ਮੁਖ ਗਿਆਨੀ ॥  
ਝੂਠੇ ਕਹਾ ਬਿਲੋਕੀਸ ਪਾਨੀ ॥

ਮ. ਗ. ਪੰ. 656.

34. Adi Granth, p. 1009.

35. Adi Granth, p. 968.



Guru Ramdas in an image where he shows that the sea of the human body if churned by Gurmukh under the guidance of his Guru, virtue is inculcated in him:

The body is the sea, it throweth up the jewels of virtue.  
Nanak: through the Guru, is the sea churned and the  
Quintessence found. 36

This image also serves another purpose. It criticises the practices of the ancient religion of torturing the human body as it was considered the prison-house for the human soul. This image revolutionises the idea when it proves that everything lies hidden in the human body. We should make an earnest effort to discover the hidden treasures of spirituality. It is a valuable possession of the man. This body is a blessing and a God-given chance to go higher and higher. According to Indian mythology, the gods and angels in heaven are in perfect equipoise and peace. They have no chance of spiritual development, but the human existence in this world which is full of strifes and struggles, provides a chance to the soul to transcend by doing good and godly deeds.

Kabir creates the image of a well and some women going to it for filling their earthen pots with water, but the rope breaks and they hopelessly return home. Symbolically, it means that man remains involved in worldly affairs and pays no heed to his spiritual self. The rope of the life breaks and the pot of life turns into pieces and he had to

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36. ਸਰੀਰਿ ਸਰੋਵਰਿ ਗੁਣ ਪਰਭੀਟਿ ਕੀਏ॥

ਨਾਨਕ ਗੁਰਮੁਖਿ ਮਥਿ ਤੁਤੁ ਕਛੀਏ॥

ਮ. ਗ. ਪੰ. 367

go back to his original home remorsefully.<sup>37</sup>

There is an original and unique image of a grain sticking to the mill gate and thus being saved from being ground in between the two mill stones. Symbolically, it means that the person who sticks to the door of the Lord is saved and all others had to bear the pangs and tortures of being ground in the mill stone:

And then between the two mill stones, the grain is ground, (But) lo, the wonder that they who stick to the mill gate are saved. <sup>38</sup>

How complete, perfect, appropriate and fascinating poetic image is this! Another image of making the threads of falsehood from the ginned cotton and with it the possibility of weaving the patterns of falsehood is created by the master image maker, Guru Nanak. It shows that goodness leads to goodness and the seeds of good only sprout into the fruit of goodness.<sup>39</sup> The omni-presence of God is proved by Guru Ramdas when he creates a running image of God, Himself being the farm, the Farmer, the Crop, gridding the corn, preparing and serving the meals and eating it up Himself.<sup>40</sup>

37. Adi Granth, p. 333.

38. ਦੁਇ ਪੁੜ ਚਕੀ ਜੋੜਿ ਕੈ ਪੀਸਣ ਆਇ ਬਹਿਨੁ॥  
ਜੋ ਦਰਿ ਰਹੇ ਸੁ ਉਬਰੇ ਨਾਨਕ ਅਜਬੁ ਡਿਨੁ॥

ਅ. ਗ. ਪੰ. 142.

39. Adi Granth, p. 790.

40. Adi Granth, pp. 550-51.

Guru Arjan creates a beautiful image of stitching in which he wants us to stitch the mind with the loving adoration<sup>41</sup> of God and not with the worldly thread and needle. It shows that we should turn our minds from the material worldly pursuits to the meditation of God by doing godly deeds for attaining the higher spiritual values of life.

Many other occupations are exploited in the imagery of the Adi Granth by the saint poets. For example, Saint Ravidas presents an image of a pedlar who deals in the Name of the Lord while all other worldly persons deal in poison.<sup>42</sup> Saint Kabir uses the occupations of the land lord and his tenants.<sup>43</sup> In a group of intense and provocative images, Guru Nanak paints the administrative system of the feudal governments. In his times, the suppression and the exploitation of the masses is very vividly pictured in the following image:

The kings are like leopard, the courtiers like dogs;  
For, they awaken those that sleep in God's Peace;  
The king's servants tear (the docile subjects) with their nails.  
And, like curs, lick up the blood that they spill.<sup>44</sup>

In this stanza the preying of the leopard and the tearing

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41. Adi Granth, p. 1019.

42. Adi Granth, p. 754.

43. Adi Granth, p. 1104.

44. ਰਾਜੇ ਸੀਹ ਮੁਕਦਮ ਕੁਤੇ॥ ਜਾਇ ਜਗਾਇਨਿ ਬੈਠੇ ਸੁਘੇ॥  
ਚਾਕਰ ਨਹ ਦਾ ਪਾਇਨਿ ਘਾਉ॥ ਰਤੁ ਪਿਤੁ ਕੁਤਿਰੇ ਚਟਿ ਜਾਹੁ॥

ਅ. ਗ. ਪੰ. 1288.

with nails by the servants of the kings are beautiful and successful images. Their beauty lies in pronouncing their verdict on the political and social reality of the fifteenth and sixteenth century. They arouse our feelings and emotions. Evocativeness, intensity and congruity are some of their qualities.

### Kitchen:

The images in this section concern, our food, the worldly tastes and a balanced and health giving diet for the spiritual man. The preparation of food articles and the utensils used in the kitchen are also exploited in the images. Their use in imagery is for the didactic purpose of explaining the spiritual experiences which are otherwise quite unintelligible. Through these familiar images, the saint poets find it easy to communicate their ideology. For example, Namdev prepares pudding by boiling rice in milk to offer it to the stone-god. But it is impure because the milk was first tasted by the calf.<sup>45</sup> This 'offering image' is complete in itself and also passes its verdict on the social reality of making offerings to the stone-gods and denying such food to the hungry millions. Moreover, there arises another philosophical question - what is pure and what is impure? The imprities cease at the limit from where the helplessness of the man starts. Man cannot help allowing the calf to get milk from the teats of the cow and hence ignores the hard fact that it was made

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45. Adi Granth, p. 485.

impure by the calf.

Mardana creates a lively image of a tavern showing that this age (Kali Age) is the pitcher full of wine of lust and the human mind drinks it deep with the drinking bowl of wrath, brimming over with false desire. This cup full of wine is offered by ego (the bar-man). Drinking is a great source of enjoyment in society and is thus we are wasting our precious lives.<sup>46</sup> Guru Nanak, through an image, reveals how the health giving wine can be prepared:

Gnosis thy molasses, concentration the Mahua flowers,  
deeds the bark of 'kikar' tree;  
Faith, the distilling pot, the plaster of love; thus,  
yea is the Elixir of life distilled. <sup>47</sup>

We need the ambrosial food of God which is served in a salver and its contents are three-things (truth, contentment and discrimination).<sup>48</sup> The true food is complete if gnosis be the molasses, Lord's praise - the bread and the meat be of Lord's Fear.<sup>49</sup>

These are three beautiful images of the process of distillation of wine. Mardana creates an image of drinking

46. Adi Granth, p. 553.

47. ਗੁੜੁ ਕਰਿ ਗਿਆਨੁ ਧਿਆਨੁ ਕਰਿ ਧਾਵੈ ਕਰਿ ਕਰਣੀ ਕਸੁ ਪਾਈਐ॥  
ਭਾਠੀ ਭਵਨੁ ਪ੍ਰੇਮ ਕਾ ਪੋਚਾ ਇਤੁਰਸਿ ਅਮਿਉ ਚੁਆਈਐ॥

ਅ. ਗ. ਪੰ. 360.

48. Adi Granth, p. 645.

49. Adi Granth, p. 553.



wine in which the body is the pitcher; selfhood is the wine; society is of the cravings and outgoings of the mind; desire is the drinking bowl brimming over with falsehood; Yama is the bar man. The drinking of this wine will earn us vice and sin.<sup>50</sup>

The earthen pitcher is also used by Guru Nanak in meaningful and purposeful images. The earthen pitcher of the body cannot help us in crossing the impassable sea of the world without the Guru's support:

The earthen pitcher of the body is in pain,  
for it is made to be broken and so it suffers sorrow.  
O how can we cross the impassable sea of the world,  
without the Guru's support. 51

Guru Arjan uses the same image in a different manner. According to him man is like a clay-built pitcher in water. The more he indulges in ego, the more is he wasted away.<sup>52</sup> Kabir also uses it for quite a different purpose. After burning off lust, wrath, and the infatuation of Maya, the man has burst, at last, the pitcher of craving.<sup>53</sup> All these three images are very successful as the earthen pitcher has some emotional associations with us and has thus acquired some emotionally significant meanings in our consciousness.

50. Adi Granth, p. 553.

51. ਕਾਚੀ ਗਾਗਰਿ ਦੇਹ ਦੁਰੇਲੀ ਉਪਜੈ ਬਿਨਸੈ ਦੁਖੁ ਪਾਈ॥  
ਇਹੁ ਜਗੁ ਸਾਗਰੁ ਦੁਤਰੁ ਕਿਉ ਤਰੀਐ ਬਿਨੁ ਹਰਿਗੁਰ ਪਾਤਿ ਨ ਪਾਈ॥

ਅ. ਗ. ਪੰ. 355.

52. Adi Granth, p. 392.

53. Adi Granth, p. 483.

This is the reason of these images being very fertile, evocative and familiar. In an image of churning, Kabir makes the human body the churning pot and churns it with the stick of the mind and collects into this pot of the body the curds of the word.<sup>54</sup>

The hypocrites who are robed in white, but are hard at heart like quadrupads<sup>55</sup> indulge in vicious deeds. The curtain of ego is burnt down by God in his Mercy.<sup>56</sup> The gown of lust has been worn out and all the doubts are dispelled,<sup>57</sup> and God has blessed me with a silken gown to cover up my shame.<sup>58</sup> But at another place, Guru Arjan warns us against the silken garments of the egocentrics - the worshippers of Maya. If one bedecks oneself with the torn blankets of the saints his body is properly covered whereas the silken raiments that a mammon-worshipper wears protect not his honour even.<sup>59</sup>

There are the images of washing the dirty hands, feet and the whole body with water and clean the spoiled clothes with soap.<sup>60</sup> The washing of the vessel and disinfecting them with incense before collecting milk in them is used by Guru Nanak. The rubbing of the bronze utensils to sparkle them

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54. Adi Granth, p. 478.

55. Adi Granth, p. 751.

56. Adi Granth, p. 829.

57. Adi Granth, p. 483.

58. Adi Granth, p. 520.

59. Adi Granth, p. 812.

60. Adi Granth, p. 4.

bright is used by Guru Nanak as a simile for the purpose of communicating the idea that we should also clean our souls with the meditation of the Name and by doing godly deeds in this world.<sup>61</sup> The mending of the worn out and torn clothes<sup>62</sup> ; the tastefully polishing of clothes and wooden furniture<sup>63</sup> and the plastering of the houses with lime are used very appropriately in their proper contexts. Guru Arjan very artistically weaves the image of binding the beads with thread to make it a rosary by putting knots in the thread.<sup>64</sup>

#### Nectar and Poison:

The poetry of the Adi-Granth is not the letting loose of emotions with the aim of aimlessness which in itself is the aim of the exploiting classes in all class-societies. The didacticism of Adi Granth centres round the idea that Maya is an illusion and with its allies (wrath, greed, false attachment, avarice, lust, ego, duality) it exploits the honest and innocent men and lead them astray from the path of truth and righteousness. Guru Arjan says that Maya is the fly created by God Himself. Its nature is to sit on dirt and to lick the sweet poison of illusion.<sup>65</sup> And Farid creates the following image of poisonous sprouts with the aim of teaching us that the involvement in the objects of the world is in vain and it harms us:

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61. Adi Granth, p. 729.

62. Adi Granth, p. 955.

63. Adi Granth, p. 1243.

64. Adi Granth, p. 886.

65. Adi Granth, p. 1227.

O Farid, (pleasures) are the poisonous sprouts  
 coated with sugar's paste.  
 But, some were wasted away while sowing them;  
 others while enjoying them and so being lost.<sup>66</sup>

Man, abandoning the Lord's Nectar, drinks poison from the  
 over-brimmed well of the world<sup>67</sup> under the intoxicating  
 effect of the wine of Maya<sup>68</sup> and thus falls into the dark depths  
 of vice.<sup>69</sup> The poison of ego<sup>70</sup>, of untruth<sup>71</sup>, duality in love,<sup>72</sup>  
 separation from the Lord<sup>73</sup>, and hypocrisy<sup>74</sup> are all Maya  
 in disguise. These should be burnt and the ever-active desires  
 of the mind should be stilled by drinking the Nectar-Name of  
 the Lord. The Frog (egocentric) living in the small well  
 is satisfied with water. It does not know that in the nectar-  
 sweet milk of God are also treasured honey and sugar. The  
 irrigating of the Neem tree with Nectar<sup>75</sup> is like feeding  
 the worshipper of Maya with it, as its branches and flowers  
 fail not to remain poisonous even after consuming it.<sup>76</sup>

The saint-poets were optimistic humanists and did  
 not preach escapism. If this world is gripped by Maya, it  
 is also God's garden of Nectar in which the trees have  
 myriads of branches, flowers and leaves all full of the sap  
 of Nectar.<sup>77</sup> Pain, in this world, is not doubt distracting

66. ਫਰੀਦਾ ਏ ਹਿਸੁ ਰੀਦਨਾ ਧਰੀਆਂ ਖੰਡੁ ਲਿਵਾਰਿ॥  
 ਇਕਿ ਰਾਹੇਦੇ ਰਹਿ ਗਏ ਇਕਿ ਰਾਹੀ ਗਏ ਉਜਾਰਿ॥

ਅ. ਗ. ਪੰ. 1379.

67. Adi Granth, p. 838.  
 68. Adi Granth, p. 1013.  
 69. Adi Granth, p. 1227.  
 70. Adi Granth, p. 845.  
 71. Adi Granth, p. 948.  
 72. Adi Granth, p. 930.

73. Adi Granth, p. 1243.  
 74. Adi Granth, p. 789.  
 75. Adi Granth, p. 1244.  
 76. Adi Granth, p. 983.  
 77. Adi Granth, p. 970

but this poison can be turned into antidote with the Lord's Name.<sup>78</sup> The true Guru is imaged as the pool of Nectar and having a dip in it makes the crows swans:

The true Guru is the pool of Nectar: Truth is  
his speech: dipping in it, even a crow  
becometh a swan. 79

In this image the crow symbolises crow-minded manmukh and the swan stands for the Gurmukh.

Guru Nanak, an ideal image-maker and idol-breaker, creates an atmosphere of the coming of the rains. The clouds have covered the sky and are thundering. The peacock of our hearts start dancing and praying God to pour the rain down.<sup>80</sup> This fascinating image brings smile on our lips and fills our souls with ecstasy. The Nectar of the Lord rains in its healthful drops and the Lord comes to the bride (soul) in His pleasure and loves her.<sup>81</sup> This image of meeting and mating creates such sensations and thrills in our hearts that our words fail us and we cannot describe them. Guru Ramdas gives a beautiful and perfect image of being accepted by the Lord and thus being replete with the Bliss. The eyes are lustrous with the Nectar of the Lord and His love has illumined

78. Adi Granth, p. 1257.

79. ਅੰਮ੍ਰਿਤਸਰੁ ਸਤਿਗੁਰੁ ਸਤਿਵਾਦੀ ਜਿਤੁ ਨਾਨਕ ਕਹਿਆ ਹੋਇ॥

ਅ. ਗ. ਪੰ. 493.

80. Adi Granth, p. 1254.

81. Adi Granth, p. 1107.



the mind. When tested on the touchstone, my mind has proved that it is of pure gold and it rings true. :

With the Elixier of my Lord are my eyes lustrous,  
 With the love of my All-pervasive King is Illumined my mind.  
 My God hath tested my mind on His Touchstone, and lo, it  
     ringeth true, my mind's gold,  
 Through the Guru Am I steeped in the red of the 'lalla' flower,  
     my mind and body are with his love Imbued.  
 Nanak hath bathed, yea, in musk, and (now) Blessed, Blessed  
     is his birth. 82

#### House Image:

The egocentrics are under the command of the five demons (wrath, false attachment, lust, greed and avarice) and their mercurial minds wobble always. They fail to search their own homes but on the contrary go to steal the belongings of others by intruding in their homes.<sup>83</sup> These egocentrics, not being conscious of immense treasures/<sup>hidden</sup> within themselves, wail and wailing die.<sup>84</sup> Almost all the saint poets, through images selected from different sources, advise the self-ward persons to search their own inner selves by shedding their conceit and abiding in the house of Poise.<sup>85</sup> In the house of the body there is the small house of mind in which is hidden the precious house of wisdom.<sup>86</sup> Guru Nanak, with the image of wandering in all directions in the wood, instructs us to

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82. ਹਰਿ ਅੰਮ੍ਰਿਤ ਭਿਨੇ ਲੋਇਣਾ ਮਨੁ ਪ੍ਰੇਮਿ ਰੰਤਨਾ ਰਾਮ ਰਾਜੇ॥  
 ਮਨੁ ਰਾਮਿ ਕਸਵਟੀ ਨਾਇਆ ਕੰਚਨੁ ਸੇਵਿਨਾ॥  
 ਗੁਰਮੁਖਿ ਰੰਗਿ ਚਨੂਲਿਆ ਮੇਰਾ ਮਨੁ ਤਨੇ ਭਿਨਾ॥  
 ਜਨੁ ਨਾਨਕੁ ਮੁਸਕਿ ਝਕੋਲਿਆ ਸਭੁ ਜਨਮੁ ਧਨੁ ਧੰਨਾ॥

ਅ. ਗ. ਪੰਨੇ 448-49.

83. Adi Granth, p. 1021.  
 84. Adi Granth, p. 590.  
 85. Adi Granth, p. 883.  
 . Adi Granth . 70.

find the Lord, God, within.<sup>87</sup> Farid joins Guru Nanak in it when he wants us not to suffer the pains and tortures of searching God in woods as God is Omni-present and resides in our own inner-selves.<sup>88</sup>

The image of a house of collyrium is used for instructing the human beings not to get lost in the affairs of the world by keeping the company of the vicious and self-ward persons under the instigation of the five thieves:

89

Into the house of collyrium whosoever goeth is blackened.

No one welcomes the egocentric to his home and he is like a crow in a deserted house.<sup>90</sup> Persons who fail to experience the Love of the Lord, waste their lives and go from the world without gaining any profit. The tragedy of such individuals is that they fail in the mission of transcending spiritually and in attaining a higher place in the court of God. Guru Nanak beautifully communicates it through an image of such a one returning hungry as he was before, from a deserted home without being entertained by some host:

They who know not the taste of the love of God,  
are like a guest, who has to return as empty as  
the deserted house is, in which he enters. 91

87. Adi Granth, p. 932.

88. Adi Granth, p. 1378.

89. ਜਿਉ ਕਾਜਰ ਭਰਿ ਮੰਦਰੁ ਰਾਖਿਓ ਜੋ ਪੈਸੈ ਕਾਛੁਖੀ ਰੇ॥

90. Adi Granth, p. 581.

ਅ. ਗ. ਪੰ. 535.

91. ਜਿਨੀ ਨ ਪਾਇਓ ਪ੍ਰੇਮਰਸੁ ਕੰਤ ਨ ਪਾਇਓ ਸਾਉ॥  
ਸੁਵਿ ਘਰਕਾ ਪਹੁਣਾ ਜਿਉਆਇਆ ਤਿਉ ਜਾਉ॥

ਅ. ਗ. ਪੰ. 790.

Myriads of afflictions afflict him who forsakes the Lord's Name. He wails like a crow in a deserted home.<sup>92</sup> The house of the sinner is always in the fire of strife, unrest, disturbances, struggles and fears and he, himself, is always burning in it.<sup>93</sup>

Begging from door to door is condemned by Guru Ramdas.<sup>94</sup> Such a man is living a cursed life and has to bear rigorous punishment at the hands of Yama. Kabir advises the human intellect to accept God as her husband by forcing herself free from the iron shackles of attachment and lust and thus to be saved from going through myriads of birth.<sup>95</sup> Namdev comes to the rescue of some unlucky fellows who have to beg from door to door. Through an image he conveys that in it lies the Will of God.

The world moves and has its existence in the three modes whereas He lives in the fourth transcended state. Attaining that stage, one is saved from the cycle of birth and death.<sup>97</sup> Only continuous, strenuous and devoted struggle leads one to such a state. Rome was not built in a day. In such a situation, Guru Ramdas creates the image of the house of a man catching fire and he then starts digging up the well to fetch water to extinguish the fire which is

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92. Adi Granth, p. 522.

93. Adi Granth, p. 1165.

94. Adi Granth, p. 550.

95. Adi Granth, p. 655.

96. Adi Granth, p. 1164.

97. Adi Granth, p. 1038.

consuming his home:

So long as one hath one's body and mind whole and full,  
one cherisheth not God,  
But when his home catcheth fire,<sup>10</sup> he then diggeth  
the well for water. 98

A man who is completely absorbed in the affairs of the world and is only concerned with the terrestrial affairs, is living in the house of death.<sup>99</sup> The transitory character of the earthly things is vividly depicted through an image of a house of snow and our garments of fire. <sup>100</sup> Through this image, Guru Nanak presents a contrast which enhances the beauty of this image.

A man should always keep in mind that the near and dear ones only love the living body of the man. After death, they will not keep the corpse in the house even for a minute. This image of Guru Tegh Bahadur touches our sympathies and arouses our emotions. Every one starts feeling that this mortal body will never help one in transcending spiritually because like the other material objects, it is to wither away one day and no one will be ready to own it:

Yea, when thy breath leaves off the body, they call  
thee a ghost, 101  
And they keep thee not even for a moment and drive thee out.

98. ਜਬ ਨਗੁ ਜੀਉ ਪਿੰਡੁ ਹੈ ਸਾਬਤੁ ਤਬ ਲਗਿ ਕਿਛੁਨ ਸਮਾਰੇ॥  
ਜਬ ਘਰ ਮੰਦਰਿ ਆਗਿ ਨਗਨੀ ਕਢਿ ਕੂਪੁ ਕਢੈ ਪਨਿਹਾਰੇ॥

99. Adi Granth, p. 1014.  
100. Adi Granth, p. 943.

ਅ. ਗ. ਪੰਨੇ 981-82

101. ਤਨ ਤੇ ਪ੍ਰਾਨ ਹੋਤ ਜਬ ਨਿਆਰੇ ਟੇਰਤ ਪ੍ਰੇਤਿ ਪੁਕਾਰਿ॥  
ਆਪ ਘਰੀ ਕੋਊ ਨਹ ਰਾਖੈ ਘਰਿ ਤੇ ਦੇਤ ਨਿਕਾਰਿ॥

ਅ. ਗ. ਪੰ. 536.

It is not that Guru Tegh Bahadur pleads to keep the dead bodies embalmed in every home. But he wants to convey that there is no permanence in the worldly attachments. Creating the image of the house of the in-laws and one's parental home, Guru Nanak conveys that the man who forsakes God, gets refuge neither here in the world nor hereafter.<sup>102</sup> So one should live in the house of truth, utter nothing but truth and thus be free from egotism. For such a man, the guru is the ship, and by contemplating the Lord one ferries across to the yonder shore.<sup>103</sup>

#### Home:

The foolish mind of the egocentric, like an elephant, wanders aimlessly in the wild forest. It is attached to Maya and thus remains in the endless cycle of birth and death. But it is Gurmukh who has searched God in his very self (the home). The evil mind, deluded by doubt, is goaded by the Guru's word and then it comes back to home.<sup>104</sup> Kabir drives Maya out of his home, but the world has a weakness for her and allows her to cling to their skirts.<sup>105</sup> Because of it, the bodies of self-ward persons are thieved into by the five thieves (false attachment, wrath, lust, anger, avarice) and ego also joins them by breaking into the home of the self-ward persons.<sup>106</sup>

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102. Adi Granth, p. 1027.

103. Adi Granth, p. 1040.

104. Adi Granth, p. 1179.

105. Adi Granth, p. 872.

106. Adi Granth, p. 854.



Guru Nanak, through the image of a home, shows that the foolishness of the man who builds his home on the weak foundations in the flooded ditch-water of Maya, leads him into distress:

Yea how hard it is to slay my self even while alive.  
The Pain is the Door, wrath is the guardsman its two  
planks are of hope and fear.  
And in the midst of a flooded ditch man builds his home. 107

Farid creates the image of standing under a leaking thatched roof on a rainy day and through the image confirms his view that greed and the Love of ~~the Love~~ of the Lord are poles apart:

O Farid, where there is greed, there is no love;  
As one can pass not one's days when leaks the thatched  
roof above. 108

The image of a cot and bedstead, strings and quilt, is the passionate outburst of a bleeding heart. It arouses our emotions and feelings:

Anxiety is my bedstead, strung up with Sorrow, and  
the bedding and the quilt are of separation from my Lord.  
This, yea, is my whole life, see Thou, O my God. 109

107. ਦੁਖੁ ਦਾਵਾਜਾ ਰੋਹੁ ਰਖਵਾਨਾ ਆਸਾ ਅਦਿਸਾ ਦੁਇ ਪਟ ਜੜੇ॥  
ਮਾਇਆ ਜਨੁ ਖਾਈ ਪਾਈ ਘਰੁ ਬਾਧਿਆ ਸਤ ਕੈ ਆਸਣਿ ਪੁਰਖੁ ਰਹੈ॥

ਅ. ਗ. ਪੰ. 877.

108. ਫਰੀਦਾ ਜਾ ਨਬੁ ਤਾ ਨੇਹੁ ਕਿਆ ਨਬੁ ਤ ਕੂੜਾ ਨੇਹੁ॥  
ਕਿਚਰੁ ਝਤਿ ਨਘਾਈਐ ਛਪਰਿ ਤੁਟੈ ਮੇਹੁ॥

ਅ. ਗ. ਪੰ. 1378.

109. ਫਰੀਦਾ ਚਿੰਤਿ ਖਟੋਨਾ ਵਾਣੁ ਦੁਖੁ ਬਿਰਹੁ ਵਿਛਾਵਣੁ ਨੇਹੁ॥  
ਏਹੁ ਹਮਾਰਾ ਜੀਵਣਾ ਤੁ ਸਾਹਿਬ ਸਚੇ ਵੇਖੁ॥

ਅ. ਗ. ਪੰ. 1379.

Suffering under such a pitiable condition, the well known English romantic poet, P.B. Shelley cries out :

O lift me as a wave, a leaf, a cloud,  
I fall upon the thorns of life, I bleed.

The critical study of these two images of Sheikh Farid and P.B. Shelley shows that the spiritual tortures felt by both these poets are the same. B.P. Shelley is tortured by the world and the human beings. His cry is against the adverse circumstances and it is a prayer to God. Whereas Farid is suffering the pangs of separation from God and prays to him to merge him in Himself. He appeals to God to see for Himself the miserable conditions under which Farid is suffering.

Creating home-images, Guru Nanak reminds us that the worship of other gods except God, does not profit us. He does not want a seeker of truth to leave his house-hold duties. The self-willed persons, in despair, leave their homes and try to beg at the doors of others. They are caught in the whirlpool of vicious mind and are led astray.<sup>110</sup> The reason being that they are without Name and so their existence in the world is like a deserted home.<sup>111</sup> One's mind should be enshrined by the guru's word and then God, in His mercy visits one's home<sup>112</sup> and the home looks beautiful and the garden blooms:

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110. Adi Granth, p. 1012.

111. Adi Granth, p. 1187.

112. Adi Granth, p. 770.

How fortunate am I that my Lord hath come into my home? 113  
 Home beauteous look my mansion, my whole garden is in bloom.

When He comes to her, the bride (the human soul)  
 is immensely pleased and <sup>1</sup>booms when in her own home, she is  
 114  
 enjoyed by the beloved Lord. Guru Nanak through an image,  
 brings the spiritual experience to the level of the emotional  
 experience of us all. Kabir paints in words the picture of  
 the house of a weaver:

I have all the thread in my home with which I weave  
 continually, on thy neck is a small sacrificial thread.  
 Then but readest the Vedas and the Gayatri, while I have  
 enshrined the Lord in the mind. 115

The sacred threads of the Brahmans have nothing  
 spiritual about it. The weavers have the cotton thread  
 all around them. He is a creator because he makes cloth from  
 thread and the Brahman's thread is soiled with the dirt of his  
 body. The Brahman is involved in the study of sacred Text  
 without having the heart enshrined with His Name. On the  
 contrary, Kabir's heart is the abode of God. Hence the  
 centuries old religious customs, rites and practices of the  
 mere study of sacred texts is condemnable. The spiritual  
 attainment is only possible by creating emotional and  
 spiritual relations with God.

113. ਧਨਿ ਧਨਿ ਹਮਾਰੇ ਭਾਗ ਘਰਿ ਆਇ ਪਿਰੁ ਮੇਰਾ॥

ਸੇਹੇ ਚੰਕ ਦੁਆਰ ਸਗਲਾ ਬਨੁ ਹਰਾ॥

114. Adi Granth, p. 765.

ਅ. ਗ. ਪੰ. 847.

115. ਹਮ ਘਰਿ ਸੂਤੁ ਤਨਹਿ ਨਿਤ ਤਾਨਾ ਕੀਠਿ ਜਨੇਊ ਤੁਮਾਰੇ॥

ਤੁਮ ਤਉ ਬੈਦ ਪੜਹੁ ਗਾਇਤਰੀ ਗੋਬਿੰਦੁ ਰਿਦੈ ਹਮਾਰੇ॥

ਅ. ਗ. ਪੰ. 482.

Temple : The human body is God's temple<sup>116</sup> and God has placed a lamp in it. The darkness is of Maya which is vanished with the light of the lamp.<sup>117</sup> The egocentric does not understand this mystery and wastes his life.<sup>118</sup> The image of a deserted temple is used as a simile for the dead body by saint Kabir:

So long as there's oil (of life) in the lamp (of the body),  
 So long one see-eth all that may be seen.  
 But when the oil is burnt, the wick puffs off, and  
 the temple becomes a vacuum. 119

Guru Nanak in 'Kuchajji' (the wicked woman) uses temple as beautiful building, which is the material manifestation of Maya. The wicked woman prefers this illusion of Maya to the love of the Lord.<sup>120</sup> One should not be deceived by the sight of perishable palaces which are raised of jewels and inlaid with rubies and are beautifully plastered with musk,<sup>121</sup> saffron and sandal paste. But the human beings should realise that God Himself is also such a beautiful temple whose beauty is everlasting. One should try to find a ladder<sup>122</sup> for mounting up to reach the temple of God. When through the Guru's word, the bride (soul) reaches the mansion of God,

116. Adi Granth, p. 952.

117. Adi Granth, p. 1123.

118. Adi Granth, p. 953

119. ਜਬ ਲਗੁ ਤੇਨੁ ਦੀਵੇ ਮੁਖਿ ਬਾਤੀ ਤਬ ਸੁਝੇ ਸਭੁ ਕੋਈ॥  
 ਤੇਨ ਜਨੇ ਬਾਤੀ ਠਹਰਾਨੀ ਸੁਨਾ ਮੰਦਰੁ ਹੋਈ॥

ਅ. ਗ. ਪੰ. 477.

120. Adi Granth, p. 762.

121. Adi Granth, p. 14.

122. Adi Granth, p. 17.

she is hugged by Him :

"The Bliss-giving Lord is Revealed through the Word,  
and Huggeth He His Bride to His Bosom.  
Sayest Nanak: "The Bride then findeth the Lord's Mansion:  
yea, through the Guru's Word, she attains to her Lord. 123

Door : 'Door-image' is used at many places for quite different things in different contexts. Everything that happens in the world is all according to the Will of God. If he so desires, he will force a king to eat the grass and they even do not get alms when begging from door to door.<sup>124</sup> Guru Arjan wants us not to wander like a dog from door to door for-getting to contemplate the Name.<sup>125</sup> He is not in favour of wandering from place to place in search of God. He pleads for lying prostrate before the door of God.<sup>126</sup> Saint Ravidas creates an image of coming to the door of God. Tortured by pain and craving to see His Vision, one comes to the Door, but God answers not and one is kept waiting :

Stung by Pain, I have come to Thy Door, O God,  
And I crave for Thee but Thou Answerest not. 127

Everybody else is also standing at the God's door. They consider God as their only spouse. They are asking about

123. ਹਰਿ ਸੁਖ ਦਾਤਾ ਸਬਦਿ ਪਛਾਤਾ ਕਾਮਣਿ ਨਇਆ ਕੰਨ ਨਾਏ॥

ਨਾਨਕ ਮਹਨੀ ਮਹਨੁ ਪਛਾਣੈ ਗੁਰਮਤੀ ਹਰਿ ਪਾਏ॥

ਅ. ਗ. ਪੰ. 770.

124. Adi Granth, p. 472.

125. Adi Granth, p. 878.

126. Adi Granth, p. 913.

127. ਦੁਖੀਆ ਦਰਦਵੰਦੁ ਦਰਿ ਆਇਆ॥ ਬਹੁਤੁ ਪਿਆਸ ਜਬਾਬੁ ਨ ਪਾਇਆ॥

ਅ. ਗ. ਪੰ. 793.



God from those who are Imbued with His Presence.<sup>128</sup> God's  
Treasury is full and no one is going away disappointed.<sup>129</sup>  
But it depends upon His Will to accept or let one stand  
waiting. The waiting souls are wailing at His door:

Infinite is His Value and Abideth He in Truth:  
Yea, if the Lord liketh her, the Bride is Blessed.  
Some there are who Enjoy the Spouse,  
While I stand at His Door, and wail. 130

These images are from husband-wife-relationship and  
are very intimate to us. We easily feel the pain of the  
woman who is suffering the pangs of separation and also the  
blissful blossoming of those who have enjoyed His company:

In Isa Upanishad, the image of the golden disc covering  
the door of the True Lord is created: "The door of the True  
is covered with a golden disc. Open that, O Pushan, that we  
may see the nature of the True."<sup>131</sup>

Through an image of the Door and Window, Kabir wants  
us to explore the cave of our own mind. With the image  
of quite familiar objects, Kabir, artistically, creates a vivid  
picture of otherwise unintangible abstract philosophic  
thought:

128. Adi Granth, p. 710.

129. Adi Granth, p. 788.

130. ਮੇਲਿ ਅਮੋਨੈ ਸਚ ਘਰਿ ਢੋਨੈ ਪ੍ਰਭ ਭਾਵੈ ਤੇ ਮੂੰਹ ਭਲੀ॥  
ਇਕਿ ਸੰਗਿ ਹਰਿ ਕੈ ਕਰਹਿ ਰਨੀਆ ਹਉ ਪੁਕਾਰੀ ਦਰਿ ਖਲੀ॥  
Karkala ਅ. ਗ. ਪੰ. 436.

131. John B. Alphonso, An Anthology of Indian Literature, p.62.

For, the back-door (of my mind) is propped by the  
 stone (of Ignorance),  
 And above this Stone opens the window (of mental poise),  
 Above this window is the Tenth Door,  
 yea, the inner cave of the mind. 132

Saint Namdev, through an image, reveals that Almighty God is very merciful. He comes to the help of His Saints in distress. Prehlad was saved and Harnakashappaya was killed by God appearing in the form of Narsing. He Himself stands at the door of 'Bal' because Bal is his devoted follower and He cannot afford to ignore him. 133

The hard doors of ignorance, egotism and doubt and falsehood<sup>134</sup> can be opened through the Guru's word.<sup>135</sup> Then and only then one can reach the Tenth door that is the abode of the Supreme Being.<sup>136</sup> At this Tenth door, the Unstruck Melody is ringing harmoniously.<sup>137</sup> To reach the door of Emancipation, one is to free himself of egoism.<sup>138</sup> Through the Guru, the fear of God is created in us.<sup>139</sup> Abandoning greed and creating selfless love for the Infinite Lord, we can reach His Door.<sup>140</sup>

132. ਪਸਚਮ ਦੁਆਰੇ ਕੀ ਸਿਲ ਓੜਾ॥  
 ਤਿਹ ਸਿਲ ਉਪਰਿ ਖਿੜਕੀ ਅਉਰ॥  
 ਖਿੜਕੀ ਉਪਰਿ ਦਸਵਾ ਦੁਆਰ॥

ਅ. ਕ. ਪੰ. 1159.

133. Adi Granth, p. 1105.  
 134. Adi Granth, p. 1091.  
 135. Adi Granth, p. 1033.  
 136. Adi Granth, p. 974.

137. Adi Granth, p. 1069.  
 138. Adi Granth, p. 1276.  
 139. Adi Granth, p. 1288.  
 140. Adi Granth, p. 1030.

Guru Ramdas creates a crystal clear image explaining that the human body has ten doors and the five thieves (greed, lust, wrath, avarice and false attachment) are always stealing through them:

Into the house of my body, with its ten doors  
 break the five thieves ever and steal away  
 all my righteousness and Riches, but I the blind  
 egocentric, know it not.  
 My body is the fortress of gold, but bedecked with jewels  
 and when in it Awakens wisdom, it is Attuned to  
 the Quintessence of God.  
 And through it are also hid the (five) thieves,  
 Then he bindeth them through the Guru's Word. 141

Guru Arjan creates the image of a hut and conveys the reason of preferring a hut to a mansion. In the hut one sings the Lord's praises and in a palatial building full of luxuries, one forsakes the Lord. 142

Using the 'cave-image' Kabir says that applying ashes to one's hair and living in a worldly cave is of no avail. One should conquer one's heart. 143 Because only by being detached from the world, one understands that the True Home is the cave of Equipoise. 144

141. ਏਕੁ ਗਿਰਹੁ ਦਸਦੁਆਰ ਹੈ ਜਾ ਕੇ ਅਹਿਨਿਸਿ ਤਸਕਰ ਪੰਚ ਚੋਰ ਨਗਈਆ॥  
 ਧਰਮੁ ਅਰਥੁ ਸੁਭੁ ਹਿਰਿ ਨੈ ਜਾਵਹਿ ਮਨਮੁਖ ਅਧੁਨੇ ਖਬਰਿ ਨ ਪਈਆ॥  
 ਕੰਚਨ ਕੋਟੁ ਬਹੁ ਮਾਣਕਿ ਭਰਿਆ ਜਾਗੈ ਗਿਆਨ ਤਤਿ ਨਿਵ ਨਈਆ॥  
 ਤਸਕਰ ਹੇਰੁ ਆਇ ਨੁਕਾਨੇ ਗੁਰ ਕੈ ਸਬਦਿ ਪਕੜਿ ਬੰਧਿ ਪਈਆ॥

ਅ. ਗ. ਪੰ. 833.

142. Adi Granth, p. 745.

143. Adi Granth, p. 1103.

144. Adi Granth, p. 939.

Criticising the Pandits of his days, Guru Nanak, through an image, explains that they mark off the kitchen square, and plaster it with the cow-dung. It is of no use because upon it are seated no others but the false ones.<sup>145</sup> Guru Amardas is of the opinion that the true persons mark off the kitchen square of their 'inner-self' with knowledge and eat the food of the Name.<sup>146</sup> One cannot ferry across without the Name just as the house falls without the beams, and the pillars.<sup>147</sup> Without Name, the fate of our body is similar to that of the wall of sand.<sup>148</sup> The man involved in the comforts of Maya and the bride (soul) who loves other than her Lord<sup>149</sup> are like the wall of sand.

The wisdom of the Guru is the ladder<sup>150</sup> with the help of which one mounts to the door of the God's abode<sup>151</sup> and this ladder is the ladder of truth:

The Truth is the Guru-given ladder to mount to our God and then one enjoyeth True Gladness.  
And one gathereth the Peace of Poise and Truth seems<sup>152</sup> sweet to him and this instruction of Truth faileth not.

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145. Adi Granth, p. 472.

149. Adi Granth, p. 18.

146. Adi Granth, p. 1048.

150. Adi Granth, p. 1050.

147. Adi Granth, p. 872.

151. Adi Granth, p. 1059.

148. Adi Granth, p. 58.

152. ਗੁਰ ਕੀ ਪਉੜੀ ਸਾਚ ਕੀ ਸਾਚਾ ਸੁਖੁ ਹੋਈ॥

ਸੁਖਿ ਸਹਿਜਿ ਆਵੈ ਸਾਚੁ ਭਾਵੈ ਸਾਚ ਕੀ ਮਤਿ ਕਿਉ ਟਲੈ॥

ਅ. ਗ. ਪੰ. 766.

The 'castle-image' is used for our body with its hard doors of falsehood, pride and untruth.<sup>153</sup> The illusory world is compared by Guru Nanak in an image, to a castle of Smoke.<sup>154</sup>

In the end of this section of House-imagery the following two images in which the body is used as a ceiling (image of Guru Angad) and the body as the whole structure of a house (image of Saint Kabir), are very successful images. Through these familiar and clear-cut images, we understand the whole functioning of the human body and the role of God in the structure of this body and its life because of the breath i.e. filled in it by God Himself. These images are very successful because of the qualities of familiarity, congruity and intensity in both of them :

(1) The image of Kabir:

The structure (of our body) is built upon six lotuses, and within it is the incomparable thing, the soul. Yea, in an instant our Creator-Lord put the vital breath into it, which, like the lock and key, protects our house.<sup>155</sup>

153. Adi Granth, p.514.

154. Adi Granth, p.138.

155. ਖਟ ਨੇਮ ਕਰਿ ਕੇਠੜੀ ਬਾਂਧੀ ਬਸਤੁ ਅਨੂਪੁ ਬੀਚ ਪਾਈ॥  
ਕੁੰਜੀ ਕੁਲਫੁ ਪ੍ਰਾਨ ਕਰਿ ਰਖੇ ਕਰਤੇ ਬਾਰਨ ਨਾਈ॥

ਅ. ਗ. ਪੰ. 339.



(ii) This image of the house (the mind) of which the door and its key is with the Guru, is created by Guru Angad:

The mind's House with the ceiling of the body is locked  
by Attachment and the key is the Guru.  
Yea, without the Guru, the mind's Door is opened not, for,  
the key is in no one else's hands. 156

### Fire :

In ancient Indian Sanskrit literature, the fire is presented in images in its various manifestations. In the Rgveda, the blazing fire is conceived of as a being possessing human form. 'Agni is flame-haired, butter-tongued, master of the house, protecting the household from all dangers.'<sup>157</sup> At another place in Rgveda (To Agni, X.16) is presented in another image: "Thy portion is the goat: with heat consume him; let thy fierce flame, thy glowing splendour, burn him."<sup>158</sup> This image was of the sacrificial fire in which some animals are burnt with the purpose of the so-called safety of the human beings from being destroyed. In Katha Upanishad, the image of the burning fire and thus changing the very nature of things it burns, is very beautifully imaged: "As the one fire, after it has entered

156. ਗੁਰੁ ਕੁੰਜੀ ਪਾਹੁ ਨਿਵਨੁ ਮਨੁ ਕੋਠਾ ਤਨੁ ਛਤਿ॥

ਨਾਨਕ ਗੁਰਬਿਨੁ ਮਨ ਕਾ ਤਾਕੁ ਨ ਉਘੜੈ ਅਵਰ ਨ ਕੁੰਜੀ ਰਬਿ॥

157. S. Bhattacharya, Imagery in The Mahabharata, p.2. ਮ. ਗੁ. ਪ. 1237.

158. Rgveda, quoted by John B. Alphonso-Karkala, (Ed), An Anthology of Indian Literature, p.18.

the world, though one, becomes different according to whatever it burns, thus the "oneself" within all things becomes different, according to whatever it enters, and exists also without."<sup>159</sup> At another place in Katha Upanishad, the image of the burning fire is created to reveal that it originated from the terror of Brahama, which is the source of the heat of the sun, Indra and Vayu.<sup>160</sup>

The fire and its action as the destroyer is used in Adi Granth in various images. Manmukh is a prey to this fire that is burning all around in this world.<sup>161</sup> The fire of Maya,<sup>162</sup> worries,<sup>163</sup> cravings,<sup>164</sup> false attachment,<sup>165</sup> and the inner fire<sup>166</sup> is quenched through Guru's Will. Persons who forsake the Name of God are roasted in the frying pan of desire and the oil of duality fries their hearts more and more.<sup>166</sup> But at another place, Guru Nanak shows that this body is also the furnace of the purifying fire:

The body is the furnace, in which is (cast) the iron  
of the mind, and it is heated by the five fires,  
And the coals are of the sins stacked with tongs of care:  
and lo, the mind is burnt.  
The rusted iron too is transmuted into gold, if it meeteth  
with (the philosopher's stone) the Guru. 167

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159. Katha Upanishad, Fifth Valli, Second Adhyaya, quoted by John B. Alphonso, Karkala (Ed) An Anthology of Indian Literature, p. 61.

160. Ibid. Sixth Valli, Second Adhyaya, quoted by John B. Alphonso, Karkala (Ed) An Anthology of Indian Literature, p. 62.

161. Adi Granth, p. 1029.

164. Adi Granth, p. 834.

162. Adi Granth, p. 985.

165. Adi Granth, p. 760.

163. Adi Granth, p. 1105.

166. Adi Granth, p. 1289.

167. ਕਾਇਆ ਆਰਣੁ ਮਨੁ ਵਿਚਿ ਨੇਹਾ ਪੰਚ ਅਗਨਿ ਤਿਤੁ ਨ ਰਾਹੀ॥  
ਕੋਇਨੇ ਪਾਪ ਪੜੇ ਤਿਸੁ ਊਪਰਿ ਮਨੁ ਜਲਿਆ ਸੰਨੀ ਚਿਤਿ ਭਈ॥  
ਭਇਆ ਮਨੁਰੁ ਕੰਚਨੁ ਫਿਰਿ ਹੋਵੈ ਜੇ ਗੁਰੁ ਮਿਲੈ ਤਿਨੇਹਾ ।

ਅ. ਗ. ਪੰ. 990.

Guru Arjan through the image of fire, reveals that this world is the tumultuous Sea of Fire<sup>168</sup> and the 'Pakhandi' (hypocrite) blazes the inner wisdom of the Lord through the inner fire of his body.<sup>169</sup> Merciful God pulls us out of this Sea of Fire (the world)<sup>170</sup> and Guru, being the boat, ferries us across.<sup>171</sup>

Nanak disapproves the traditional way of performing 'yagna' (worshipping around the burning fire). The alternative, he suggests through an image, is to make the firewood of the human tastes and ghee and oil of our cravings. He suggests to fire it with the matchstick of lust and wrath. With it the sacrificial acts, 'yagna' and the reading of sacred texts, are approved if God so Wills.<sup>172</sup>

An image from the anatomy of the pregnant mother's abdomen is created by Guru Arjan in which there is utter darkness and the fire is raging in the womb. The unborn child is lying upside down and is saved by God:

There, where the fire rageth (in the mother's womb),  
And where's utter Darkness, and one lieth upside down, 173  
Lo, there one mindeth God every moment and is Saved by Him.

The purpose of this image is that one should remember now

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168. Adi Granth, p. 979.

171. Adi Granth, p. 377.

169. Adi Granth, p. 952.

172. Adi Granth, p. 1257.

170. Adi Granth, p. 814.

173. ਜਿਥੇ ਅਗਨਿ ਭਈ ਭੜਧਾਰੇ॥

ਉਰਧ ਮੁਖ ਮਹਾ ਗੁਬਾਰੇ॥

ਸਾਸਿ ਸਾਸਿ ਸਮਠੇ ਸੋਈ ਉਥੈ ਖਸਮਿ ਛਡਾਇ ਨਇਆ॥

ਅ. ਗ. ਪੰ. 1007.

those critical moments when one was continuously praying to God to save one. But now the jungle fire of Maya is burning all around and every one, old and young, are burning in it except a few chosen and blessed ones.<sup>174</sup> One should cast in fire the illusionary cursed but intoxicating glories of the world.<sup>175</sup> Man is reminded of his end by Saint Kabir. He creates the image of the bones which are burning like the faggot of wood and the hair burning like a bundle of grass. The sinning hands and feet will fall off in the pyre and will be burnt and no trace of them will be left behind.<sup>177</sup> The hypocrites who want to please God by mere talk will be burnt in a specially designed furnace like the clay-pots.<sup>178</sup>

Guru Nanak created a good poetic image of the month of 'Asarh'. He picturises the sun in the sky. The earth is as if it is roasted and suffers. The chariot of the sun is moving and in such a situation the Bride looks for a shade. Brides (souls) who are having a great load of sin, are to grieve whereas the truth gatherers (saints) are blessed with bliss.<sup>179</sup>

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174. Adi Granth, p. 384.

175. Adi Granth, p. 1290.

176. Adi Granth, p. 870.

177. Adi Granth, p. 1000.

178. Adi Granth, p. 432.

179. Adi Granth, p. 1108.

### Birth and Death:

The problem of life, death, life after death and emancipation is very minutely discussed in Indian literature from the religious angle. This problem is presented only in the context of individual emancipation and solutions to this problem are found suggested. Indian religion, especially the Hindu religion, deals with the individual salvation and ignores this salvation for the society as a whole. It is the duty of a progressive religion ~~and~~ to suggest ways and means to attain the social, political and economic emancipation.

In Katha Upanishad, the man who is ignorant and careless is not emancipated and he is in the circle of births and deaths. "He who has no understanding, who is unmindful and always impure, never reaches the place, but enters into the round of births.... But he who has understanding, who is mindful and always pure, reaches indeed that place, from whence he is not born again. But he who has understanding for his charioteer, and who holds the reins of the mind, reaches the end of his journey," says Katha Upanishad.

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180. Katha Upanishad, Third Valli, quoted by John B. Alphonso-Karkala, (ed), An Anthology of Indian Literature, p. 57.



Birth: Guru Nanak creates the image of the formation of the human body in the mother's womb<sup>181</sup> and shows that it is God who put in it the air, water and fire and thus the human body comes into existence. Thus man gets the form of infinite beauty.<sup>182</sup> Guru Nanak, in an image, in order to remind man of the purpose behind his birth, questions him:

Of the fire (of the mother's womb) and the water of (the father's) sperm, O, why were we created? 183

We should not forsake such a Great and Beneficent Master who feeds us in the fire of the womb.<sup>184</sup> It is He, in whose Will, every person is conceived and thrives in the womb standing on one's head.<sup>185</sup> At that time, one attunes oneself to the Sustainer-God and cherished His Name with every breath.<sup>186</sup>

Guru Arjan reminds man of these past and forgotten days:

"He who created thee out of a mere drop of water, And, who breathed life into the dust of thy body.  
And Blest thee with the light of reason and the wisdom to discriminate.  
Yea, He, who kept thee whole in the mother's womb.<sup>187</sup>

181. Adi Granth, p. 1113.

182. Adi Granth, p. 1022.

183. ਅਗਨਿ ਬਿੰਬ ਜਲ ਭੀਤਰਿ ਨਿਪਜੇ ਕਾਰੇ ਕੰਮਿ ਉਪਾਏ॥

ਅ. ਗ. ਪੰ. 156.

184. Adi Granth, p. 920.

185. Adi Granth, p. 636.

186. Adi Granth, p. 1027.

187. ਇਸੁ ਪਾਨੀ ਤੇ ਜਿਨਿ ਤੂ ਘਰਿਆ॥ ਮਾਟੀ ਕਾ ਨੇ ਦੇਹੁਰਾ ਕਰਿਆ॥

ਉਕਤਿ ਜੋਤਿ ਨੇ ਸੁਰਤਿ ਪਰੀਖਿਆ॥ ਮਾਤ ਗਰਭ ਮਹਿ ਜਿਨਿ ਤੂ ਰਾਖਿਆ॥

ਅ. ਗ. ਪੰ. 913.

After conception, the mother felt blossomed to keep one in her womb<sup>188</sup> and had to bear the inconveniences of keeping one in the womb for nine months. But on coming in the world one gets involved in Maya. Disillusioned by its enticing beautiful forms, the man forgets God and even his mother.<sup>189</sup> How humble was man when, encaged in the mother's womb, one was crying and wailing to come out.<sup>190</sup> It was God who protected him there in the womb.<sup>191</sup> One can be saved from burning in the fire of the mother's womb and even from wrath, Greed, false attachment - the maladies of this world only if one obeys the commands of the Lord's servants (the saints and prophets).<sup>192</sup> Failing that one is cast-recurrently into the hell of the womb<sup>193</sup> and one gets disintegrated there as is salt, when dissolved in water.<sup>194</sup> Again, Guru Ramdas paints an image that time and again the smell of the ill-odours of the womb<sup>195</sup> and that of the dirt of the depths of the womb,<sup>196</sup> one has to experience if one does not follow in the path of truth under the guidance of a true Guru.

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188. Adi Granth, p. 396.

189. Adi Granth, p. 481.

190. Adi Granth, p. 1225.

191. Adi Granth, p. 805.

192. Adi Granth, p. 1206.

193. Adi Granth, p. 1030.

194. Adi Granth, p. 985.

195. Adi Granth, p. 99.

196. Adi Granth, p. 863.

Guru Amardas, through an image, conveys that the fire of the womb and that of Maya are equally dreadful:

As is the fire of the womb within, so is the fire of Maya without:  
Both are equally to be dreaded, though both are the plays of the Lord. 197

Guru Nanak shows that the man comes into the world like a way-farer. He neither brings something nor takes away anything from the world.<sup>198</sup> When he comes he is naked and at the time of his final departure, he is again<sup>199</sup> naked. He is punished ceaselessly on this endless journey<sup>200</sup> of deaths, hells and births.<sup>201</sup> Trapped by sin and intoxicated by Maya,<sup>202</sup> acting viciously in the world by carrying the load of sin on the head and trading in it, not serving<sup>203</sup> the true guru<sup>204</sup> and bound to the desire<sup>205</sup> one is caught in the noose of Maya and I'am-ness.<sup>206</sup>

The bride (soul) bedecking herself save with the Lord's Devotion,<sup>207</sup> becoming an egocentric,<sup>208</sup> remaining doubtful about God<sup>209</sup> and being hypocritical is so unlucky that it has to wander endlessly in the birth-and-death-cycle.

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197. ਜੈਸੀ ਅਗਨਿ ਉਦਰ ਮਹਿ ਤੈਸੀ ਬਾਹਿਰਿ ਮਾਇਆ॥  
ਮਾਇਆ ਅਗਨਿ ਸਭ ਇਕੋ ਜੇਹੀ ਕਰਤੈ ਖੇਨੁ ਰਚਾਇਆ॥

ਅ. ਗ. ਪੰ. 921.

198. Adi Granth, p. 931.  
199. Adi Granth, p. 1246.  
200. Adi Granth, p. 1020.  
201. Adi Granth, p. 1224.  
202. Adi Granth, p. 1225.  
203. Adi Granth, p. 580.

204. Adi Granth, p. 552.  
205. Adi Granth, p. 1041.  
206. Adi Granth, p. 1041.  
207. Adi Granth, p. 950.  
208. Adi Granth, p. 786.  
209. Adi Granth, p. 1048.

Guru Nanak shows that this never-ending cycle of births and deaths is very dreadful:

Dreadful to me is the never-ending cycle of coming  
and going,  
And, devoid of the Lord's Name, I am vacant and sad,  
for, I harkened not to the Guru's Word. 210

Our mind is blackened with the dirt of this coming  
and going<sup>211</sup> and being separated by God, we wail grievously.<sup>212</sup>  
After death, without contemplating the Lord, we fall into the  
hell.<sup>213</sup> The egocentric is baked in the hell-fire and is  
ultimately consumed by death.<sup>214</sup>

The worship of the Omnipresent God by contemplating  
His Name saves one from getting naked at the times of  
births and deaths.<sup>215</sup> Saint Kabir prays to God to end  
this torturing cycle in this life.<sup>216</sup> One is saved only  
if one is blessed with the Name by the saint;<sup>217</sup> if one  
utters the Lord's Name;<sup>218</sup> if one is under the sway of the  
Guru and thus one's deeds are true;<sup>219</sup> if one bathes in the  
dust of the feet of the men of God;<sup>220</sup> if one looks upon life  
and death alike.<sup>221</sup>

210. ਆਵਣੇ ਜਾਵਣੇ ਖਰੇ ਡਰਾਵਣੇ ਤੋਟਿ ਨ ਆਵੈ ਫੇਰੀਆ॥

ਨਾਮ ਵਿਹੁਣੇ ਉਣੇ ਝੂਠੇ ਨਾ ਗੁਰਿ ਸਬਦੁ ਸੁਣਾਇਆ॥

ਅ. ਗ. ਪੰ. 767.

211. Adi Granth, p. 651.

212. Adi Granth, p. 1035.

213. Adi Granth, p. 1192.

214. Adi Granth, p. 1229.

215. Adi Granth, p. 1080.

216. Adi Granth, p. 1104.

217. Adi Granth, p. 784.

218. Adi Granth, p. 865.

219. Adi Granth, p. 1033.

220. Adi Granth, p. 828.

221. Adi Granth, p. 799.

Thus, one overcomes the cycle of birth and death and  
God snaps the worldly shackles :

The recurring pain of birth and death is past and  
I find my seat in Bliss.  
Yea, the Lord snappeth the bonds of desire and doubt,  
and the Lord is pleased with me.<sup>222</sup>

Death: Guru Tegh Bahadur shows that the wild wide-mouthed  
Yama roams the whole world and will surely prey upon us  
all.<sup>223</sup> Neither childhood nor youth nor old age is safe  
from him.<sup>224</sup> Without earning anything in this world by  
doing good and truthful deeds, one has to go to the court  
of Dharamraja at His call.<sup>225</sup> and is asked to settle his  
accounts there and then:

And the balance (of his misdeeds) he hath to account  
for before the Lord of Law, for, he carrieth an  
immense load (of evil) upon his head. <sup>226</sup>

This immense load of sin on his head is because  
during his life time he did not cherish the Lord's Name  
even for a moment<sup>227</sup> and did not put into practice the  
True Word by reforming his conduct.<sup>228</sup> He is lost in  
the illusion of Maya, viciousness and worldly tastes.<sup>229</sup>

222. ਜਨਮ ਮਰਣ ਦੁਖੁ ਕਾਟਿਆ ਸੁਖ ਕਾ ਬਾਨੁ ਪਾਇਆ॥

ਕਾਟੀ ਸਿਲਕ ਕੁਮ ਮੋਹ ਕੀ ਆਪਣੇ ਪ੍ਰਭ ਭਾਇਆ॥

ਅ. ਗ. ਪੰ. 814.

223. Adi Granth, p. 631.

224. Adi Granth, p. 855.

225. Adi Granth, p. 792.

226. ਬਾਕੀ ਧਰਮਰਾਇ ਕੀ ਨੀਜੈ ਸਿਰਿ ਅਫਰਿਓ ਭਾਰੁ ਆਫਾਰਾ ਹੇ॥

ਅ. ਗ. ਪੰ. 1030.

227. Adi Granth, p. 1179.

228. Adi Granth, p. 905.

229. Adi Granth, p. 408.



The egocentric is blind because he is lured by the love of the other<sup>230</sup> and is the worshipper of Maya.<sup>231</sup> This slanderer of saints is consumed in his own fire<sup>232</sup> as he is strayed from the path of truth and has an eye upon the possessions of others and thus loses the merits of life.<sup>233</sup> Yama seizes such men by the locks, strikes them and thus they fall into the jaws of death:

When the Yama striketh thee, seizing thee by thy locks,  
thou becometh unconscious and fallest into the  
jaws of death. 234

Yama seizes one by the neck,<sup>235</sup> strikes one on the head with his rod,<sup>236</sup> attacks one with his arrows,<sup>237</sup> seizes by the locks,<sup>238</sup> binds with a rope and drives one to the land of death.<sup>239</sup> Forsaking the true door and going to the wrong door, they are caught like thieves and are punished by Yama.<sup>240</sup> Then they painfully cry<sup>241</sup> but no one hears their prayers for help.<sup>242</sup>

The man's complete indulgence in the affairs of the world, his complete disillusionment at the hands of Maya, his remaining within the limits of the three modes, and

230. Adi Granth, p. 841.

233. Adi Granth, p. 941.

231. Adi Granth, p. 1030.

232. Adi Granth, p. 815.

234. ਜਾ ਜਮੁ ਧਾਇ ਕੇਸ ਗਹਿ ਮਚੈ ਸੁਰਤਿ ਨਹੀ ਮੁਖਿ ਕਾਲ ਗਇਆ॥

ਮ. ਗ. ਪੰ. 906.

235. Adi Granth, p. 792.

239. Adi Granth, p. 1041.

236. Adi Granth, p. 1030.

240. Adi Granth, p. 425.

237. Adi Granth, p. 905.

241. Adi Granth, p. 1265.

238. Adi Granth, p. 721.

242. Adi Granth, p. 587.

his abandoning the Lord, is his slumber from which he wakes up only when the Yama strikes him with his staff.<sup>243</sup> Lured by greed and misled by doubt, the evil man practises conceit and deception.<sup>244</sup> He is led astray by duality,<sup>245</sup> is distracted by the thought of Maya and mine-ness,<sup>246</sup> and is thus involved in false strife and is strayed away from the true path.<sup>247</sup>

Such persons are punished by the Lord of Law.

Kabir uses the simile of separating the husk from the rice by putting into the pot and striking it with a wooden rod:

Kabir: the rice liveth with the husk and so is put into the pot and struck with a wooden rod.  
For, whosoever keepeth the society of evil, him punisheth the Lord of Law. 248

Guru Tegh Bahadur asks for the ways and means with which one can be saved from the torture at the hands of Yama<sup>249</sup> and Guru Arjan recommends the singing of the Lord's praises in the company of the saints.<sup>250</sup> Namdev suggests the purification of the mind by cutting it to size and straightening it to make a yardstick, making the tongue a pair of seissors and thus measure by measure, steadily

243. Adi Granth, p. 1008.

246. Adi Granth, p. 993.

244. Adi Granth, p. 981.

247. Adi Granth, p. 1238.

245. Adi Granth, p. 948.

248 . ਕਬੀਰ ਰਾਵਨ ਕਾਰਣੇ ਤੁਖ ਕਉ ਮੁਹਨੀ ਨਾਇ॥

ਸੰਗ ਕੁਸੰਗੀ ਬੈਸਤੇ ਤਬ ਪੂਛੇ ਧਰਮਕਾਇ॥

ਅ. ਗ. ਪੰ. 965.

249. Adi Granth, p. 632.

250. Adi Granth, p. 824.

cutting the noose of the Yama.<sup>251</sup> Saint Namdev wants us to follow the true guru<sup>252</sup> because merely talking about it but indulging in a myriad kinds of deeds<sup>253</sup> (the religious ceremonies and rites) and thus practising vice and shrewdness, cannot spare us from Yama.<sup>254</sup> Guru Ramdas recommends holding the sword of Guru's words in one hand to kill Yama:

Hold thou in thy hands, the sword of the Guru's Word,  
Which is the death of the Yama.<sup>255</sup>

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Thus attuning to the Lord, one is saved from the hard path<sup>257</sup> on which one is driven by the courier of Yama.

Everybody is to die, Neither the kings nor the beggars can resist when one's turn to die is there.<sup>258</sup> Such a situation, Kabir creates in the following successful image:

When the pitcher (of the body) breaks, everyone sayeth:  
"Carry him off".  
In the home, the mother walleth, for the brothers take away the bier.  
And shaking off her hands the wife cries, but the swan-soul goeth alone. <sup>259</sup>

251. Adi Granth, p. 1034.

253. Adi Granth, pp.934-35.

252. Adi Granth, p. 1167.

254. Adi Granth, p.911.

255. ਗੁਰਗਿਆਨੁ ਖੜਗੁ ਹਥਿ ਧਾਰਿਆ ਜਮੁ ਮਾਰਿਆੜਾ ਜਮਕਾਲਿ ॥

ਅ.ਗ. ਪੰ. 235

256. Adi Granth, p. 1020.

258. Adi Granth, p. 936.

257. Adi Granth, p. 1033.

259. ਘਟ ਫੂਟੇ ਕੋਊ ਬਾਤ ਨ ਪੁਛੇ ਕਾਢਹੁ ਕਾਢਹੁ ਹੋਈ ॥  
ਦੇਹੁ ਜੀ ਬੈਠੀ ਮਾਤਾ ਰੋਵੈ ਖਟੀਆ ਨੇ ਗਏ ਭਾਈ ॥  
ਨਟ ਛਿਟਕਾਏ ਤਿਰੀਆ ਰੋਵੈ ਹੰਸੁ ਇਕੋਨਾ ਜਾਈ ॥

ਅ.ਗ. ਪੰ. 478.

What to talk of others, even the wife, with whom one was so deeply attached and she also was clinging to one ever, abandons one after death by calling one a ghost.<sup>260</sup> Saint Ravidas calls this world a house of death.<sup>261</sup> Guru Arjan criticises the tendency to decorate the bier of the dead man with the chandan, because it makes no difference to the corpse. Throwing the corpse into the dirt does not make any difference for it. He wants us to serve our brothers and parents whole-heartedly instead of decorating the bier and spending much for the funeral rites.

The physical death is not the only death. Abandoning the Lord one feels oneself dead.<sup>263</sup> Guru Amardas is of the opinion that the world which is lured by duality, is not alive.<sup>264</sup> Even the slanderers of saints should be considered as dead.<sup>265</sup> So Guru Arjan advises us to be dead to ourselves and rid ourselves from the sense of duality.<sup>266</sup> We should kill our lust and wrath and purge ourselves of ego and greed.<sup>267</sup>

### Blind:

The study of Adi Granth shows that the word blind is generally used symbolically in it. Poetic creation

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260. Adi Granth, p. 634.

264. Adi Granth, p. 643.

261. Adi Granth, p. 794.

265. Adi Granth, p. 1152.

262. Adi Granth, p. 1160.

266. Adi Granth, p. 1002.

263. Adi Granth, p. 349.

267. Adi Granth, p. 1040.

itself is the symbolic representation of the actual experiences of the poet: "A poem generally comprises of many images, symbols and metaphors, fused into oneness by imagination resulting in a symbolic representation of experiences", says Joseph Chiari.<sup>268</sup> C.M. Bowra, while defining symbolism gives an example of a flower used as an image - "The flower, evoked by the magic word, is the ideal flower which has in it the beauty of all flowers and is not one among them but something above them."<sup>269</sup> The symbolist poets in English literature always attempted to convey a supernatural experience in the language of visible things, and therefore, almost every word is a symbol and is used not for its common purpose but for the associations which it evokes of a reality beyond the senses .... mystical literature is almost inconceivable without it.<sup>270</sup>

The Saint poets of the Adi Granth not only use it symbolically, but at places and in very important contexts it is found used with the meaning of an actually blind persons. In the shalokas of Guru Angad the word 'blind' is used in both the above mentioned meanings - symbolic as well as actual :

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268. Joseph, Chiari, Realism & Imagination, p. 111.

269. C.M. Bowra, The Heritage of Symbolism, p. 5.

270. Ibid.



He whom the Lord hath Blinded, his Eyes only the  
 Lord can open.  
 Yea, he doeth as he knoweth, howsoever, one may warn  
 and reprimand the Blind one. 271

Guru Nanak uses it as a simile to show that the  
 Name is the support of the man as the staff is <sup>in</sup> the hands  
 of the blind:

As is the staff in the hands of the blind, so is the  
 Lord's Name with me. 272

Saint Namdev uses this image of the blindman holding  
 a staff in his hand to express the spiritual meanings  
 concealed in symbolism. According to him God, Himself, is  
 the staff for the blind persons.<sup>273</sup> The Name is the only  
 Light<sup>274</sup> and if the blind man is made to see the Light of  
 the Name, He feels a thrill of joy.<sup>275</sup> Under the mercy  
 of the Guru, the blind one acquires the power to see the  
 jewel (of God).<sup>276</sup> Here the persons who are ignorant of the  
 jewel (Name) are compared to the blind persons roaming  
 about in the world. They are like the blind ones who are  
 carrying a load on their backs and climbing the hill on a  
 long and winding road. Guru Nanak questions how they can

271. ਜੋ ਕਿਉ ਅਧਾ ਆਖੀਐ ਜਿ ਹੁਕਮੁ ਅਧਾ ਹੋਇ ॥

ਠਾਨਕ ਹੁਕਮੁ ਨ ਬੁਝਈ ਅਧਾ ਕਰੀਐ ਸੋਇ ॥

ਅ.ਗ. ਪੰ. 954.

272. ਜਿਉ ਅਧੁਨੇ ਹਥਿ ਟੋਹਣੀਹਰਿਨਾਮੁ ਹਮਾਰੈ ॥

ਅ.ਗ. ਪੰ. 422.

273. Adi Granth, p. 874.

275. Adi Granth, p. 914.

274. Adi Granth, p. 1275.

276. Adi Granth, p. 1209.

reach their destinations.<sup>277</sup>

The unwise and blind egocentric does not know the state of his soul. The friendship of such a person is very unreal and illusory like two stones joined with mud.<sup>278</sup> This image of the stones and mud was used by Guru Arjan under the influence of Guru Nanak. Nanak used it to show that evil doings of a man make his mind blind and this polluted mind spoils his body.<sup>279</sup> This body is blind and deserted without the Name.<sup>280</sup>

Guru Angad considers such a person blind who has abandoned the path of God,<sup>281</sup> <sup>282</sup>licks the poison of Maya, and starts loving the wife of someone else.<sup>283</sup> Even the bride who wears the brassier of lust and wrath and enjoys with others is blind.<sup>284</sup> Kabir calls his wife 'Loi' blind as she has no guide.<sup>285</sup> Without the guru, one is blind and is involved in strife. The Guru purges us through the word:<sup>286</sup>

Without the Guru, one is Blind and is involved in strife,  
Yea, through the Guru is the mind purged, through the  
(Guru's) Word is one's mind cleansed.

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|---------------------------|---------------------------|
| 277. Adi Granth, p. 729.  | 282. Adi Granth, p. 1224. |
| 278. Adi Granth, p. 959.  | 283. Adi Granth, p. 1165. |
| 279. Adi Granth, p. 1287. | 284. Adi Granth, p. 1022. |
| 280. Adi Granth, p. 1099. | 285. Adi Granth, p. 871.  |
| 281. Adi Granth, p. 954.  |                           |

286. ਬਿਨੁ ਗੁਰ ਅਧੁਨੇ ਧੰਧੁ ਰੇਇ ॥

ਮਨੁ ਗੁਰਮੁਖਿ ਨਿਰਮਲੁ ਮਨੁ ਸਬਦਿ ਖੇਇ ॥

ਅ.ਗ. ਪੰ. 1170.

The saint poets of the Adi Granth warn us against the leaders who are themselves blind.<sup>287</sup> They do not know the right path<sup>288</sup> and lead their followers astray.<sup>289</sup> Guru Angad through an image advises such persons whose eyes are wide open not to be led astray from the path of truth:

If a blind man leadeth him, only a blind man can follow.  
But he whose eyes are wide opened, why should he be  
strayed from the Path? 290

Without the knowledge of the true Word, the mere reading of the sacred books, acting within the three modes and remaining within the circle of Maya is condemned by Guru Nanak.<sup>291</sup> Mere bathing, inscribing a sign on the forehead and singing the praises of the Lord, the blind ones do:

One is Blind from within and without, but pretendeth  
to sing (the Lord's Praise).  
And washes clean his body and inscribes signs on it  
and runneth after Maya. 292

The blind man does not gain anything by coming into the world. He does not make his heart sacred with the presence of God in it and does not serve the Guru and thus

287. Adi Granth, p. 1103.

288. Adi Granth, p. 767.

289. Adi Granth, p. 951.

290. ਅਧਿਕੈ ਰਾਹਿ ਦਸਿਐ ਅਧਿ ਹੋਇ ਸੁ ਜਾਇ ॥

ਹੋਇ ਸੁਜਾਖਾ ਨਾਨਕਾ ਸੇ ਕਿਉ ਉਝੜਿ ਪਾਇ ॥

ਅ. ਗ. ਪੰ. 954.

291. Adi Granth, p. 1126.

292. ਅਦਰਹੁ ਅੰਨਾ ਬਾਹਰਹੁ ਅੰਨਾ ਕੂੜੀ ਕੂੜੀ ਗਵੈ ॥

ਦੇਹੀ ਹੋਵੈ ਚਕੁ ਬਾਏ ਮਾਇਆ ਨੋ ਬਹੁ ਧਾਵੈ ॥

ਅ. ਗ. ਪੰ. 960.

loses the game of life.<sup>293</sup> The tragedy is that the Blind one does not know his real self.<sup>294</sup> Guru Arjan is sure that the blessings of the Guru can make the blind man see the three worlds and even the leper can climb the mountains:

The leper scales the mountain, the unwise one becometh a man of wise speech.

Yea, the blind one see-eth the three worlds when he becometh holy through the Guru's Grace. 295

#### Disease:

In Adi Granth, we find many images from various diseases. These images touch our hearts and appeal to our emotions and create human sympathies by expressing concrete emotions. This term 'concrete emotions' seems very strange as some misconceptions have been created about it. Poetry is the art in which images of universal and concrete emotions are created. Dealing with the abstract emotions is the affair of psychology. In this context G.B. Mohan says, "There is a misconception shared by some writers on Indian aesthetics that the process of 'sadharnikarana' makes the reader apprehend the poetic emotions in the form of abstract 'universal generic essences'. I have cleared the misconception by pointing out that poetic emotions are concrete and at the same time universal. Psychology deals with abstract emotions;

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293. Adi Granth, p. 1126.

294. Adi Granth, p. 959.

295. ਪਿੰਗੁਲ ਪਰਬਤ ਪਾਰਿ ਪਰੇ ਖਲ ਚਤੁਰ ਬਕੀਤਾ ॥

ਅੰਧੁਨੇ ਤਿਭਵਨ ਸੁਝਿਆ ਗੁਰ ਭੇਟਿ ਪੁਨੀਤਾ ॥

ਅ.ਗ. ਪੰ. 809.

poetry creates images of concrete emotions."<sup>296</sup>

If one sings the Lord's Praise in the society of the saints and thus attuned to the Lotus-Feet of the Lord, one does not suffer from any malady, pain or sorrow and becomes free from the cycle of births and deaths :

Singing the Lord's Praise in the Society of the Saints,  
they are affected not by Malady and Sorrow, nor (the  
cycle of) births and deaths.<sup>297</sup>

We are afflicted with maladies and maladies<sup>298</sup> and  
by slandering the saints we are caught in the grip of  
incurable and fatal diseases.<sup>299</sup> The worldly doctor fails  
to diagnose the disease and feels the pulse in vain.<sup>300</sup> He  
alone can cure who knows the malady:

My malady is acute, O, how am I to comfort myself? <sup>301</sup>  
Yea, he alone can rid me of my Pain who knoweth my malady.

The worldly sweetness symbolising the enjoyments and  
false tastes of material things leads one into the net of  
maladies.<sup>302</sup> Even the bitterness which separates us from God,  
is also painful. The indulgence in both of them is abhorrible:

296. G.B.Mohan, Response to Poetry, p.6.

297. ਸਾਧਸੰਗਿ ਬੈਸਿ ਗੁਣ ਗਾਵਹਿ ਤਹ ਰੋਗ ਸੋਗ ਨਹੀ ਜਲਮ ਮਰਨ ॥  
ਅ.ਗ. ਪੰ. 888.

298. Adi Granth, p. 588.

299. Adi Granth, p. 900.

300. Adi Granth, p. 1279.

301. ਰੋਗੁ ਵਡੇ ਕਿਉ ਬਾਂਧੁ ਧੀਰਾ ॥ ਰੋਗੁ ਬੁਝੈ ਸੇ ਗਾਟ ਧੀਰਾ ॥  
ਅ. ਗ. ਪੰ. 1189.

302. Adi Granth, p. 785.



The sweet is the malady as is the bitterness, 303  
For, the more one indulgeth, the more is one wasted away.

The Malady of ego <sup>304</sup> keeps the cycle of births  
and death going and one is not emancipated and time and again  
had to bear the tortures at the hands of Yama.<sup>305</sup> In case  
the Malady is cured, one enters into the state of Poise:

The malady of ego is cured and the fear gone, I enter  
into the state of Poise, all too spontaneously. 306

The human ego is not only a malady but the medicine  
of this malady also. When it transcends ones individual  
selfish interest and merges into the higher ego, it becomes  
a panacea. The malady of craving, <sup>307</sup> attachment to Maya,<sup>308</sup>  
lust,<sup>309</sup> egotism,<sup>310</sup> the mineness,<sup>312</sup> and duality<sup>313</sup> waste  
away the man because being enslaved by his inner desires,  
he is fascinated by the Illusions of Maya. In his ego,  
being arrogant, he suffers the agonies and pains of births  
and deaths.<sup>314</sup>

303. ਮਿਠਾ ਨਉੜਾ ਦੇਵੈ ਰੋਗ ॥ ਨਾਨਕ ਅੰਤਿ ਵਿਗੁਤੇ ਭੋਗ ॥  
ਅ.ਗ. ਪੰ. 1243.

304. Adi Granth, p. 603                      305. Adi Granth, p. 1258.

306. ਹਉਮੈ ਰੋਗੁ ਗਇਆ ਭਉ ਭਾਗਾ ਸਹਜੇ ਸਹਜਿ ਮਿਲਾਇਆ ॥  
ਅ.ਗ. ਪੰ. 773.

307. Adi Granth, p. 919.  
308. Adi Granth, p. 909.  
309. Adi Granth, p. 1140.  
310. Adi Granth, p. 1066.

312. Adi Granth, p. 904.  
313. Adi Granth, p. 1130.  
314. Adi Granth, p. 768.

The worldly tastes are presented in beautiful images by the saint poets. The smelling is the malady of the black bee, the speech is of the fish, the sight is of the moth and the music is of the dear.<sup>315</sup>

If one is to keep his body free from the maladies, one should bathe and meditate over the Name.<sup>316</sup> If it is written on the forehead, one meets with the true Guru.<sup>317</sup> Following the dictates of the Guru,<sup>318</sup> the chains binding one are broken and one enjoys the company of the saints<sup>319</sup> and ~~one~~ is cured of the maladies. Guru Ramdas wants us to sacrifice ourselves for such a Guru who tells us the path of emancipation.<sup>320</sup> Guru Arjan creates a beautiful image that one can achieve peace only through the grace of the Guru :

By the Perfect Guru's Grace, my malady (of desire) and pain (of sin) are stilled. And my body and mind are comforted and in Peace, yea, my Lord is worthy of being Dwelt upon. 321

If in the heart is Enshrined the Supreme Being,<sup>322</sup> one contemplates the Lord<sup>323</sup> and uttering the mantram of

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315. Adi Granth, p. 1140.                      318. Adi Granth, p. 906.

316. Adi Granth, p. 611.                      319. Adi Granth, p. 1141

317. Adi Granth, p. 1281.                      320. Adi Granth, p. 588.

321. ਗੁਰਿ ਪੂਰੈ ਕਿਰਪਾ ਕਰੀ ਕਾਟਿਆ ਦੁਖੁ ਰੋਗੁ ॥  
ਮਨੁ ਤਨੁ ਸੀਤਨੁ ਸੁਖੀ ਭਇਆ ਪ੍ਰਭੁ ਧਿਆਵਨੁ ਜੋਗੁ ॥  
ਅ.ਗ. ਪੰ. 814.

322. Adi Granth, p. 850.

323. Adi Granth, p. 817.

the Lord's Name,<sup>324</sup> the ailment is cured.<sup>325</sup> He, Himself, is the only healing medicine of all maladies.<sup>326</sup> If God is merciful, he catches one by the arms and pulls him out of the maladies.<sup>327</sup> Even the five thieves (lust, wrath, false attachment, greed and avarice) are scared away from one by God:

He, the one, is rid of all Sins, all Woes, all Maladies, and lust, wrath, Ego, attachment and greed:  
Yea, all five thieves are driven out. <sup>328</sup>

The egocentrics are wandering here and there in search of some cure for the malady with which they are afflicted by their getting involved in the Five.<sup>329</sup> But these persons who are spiritually blind, are bound to be punished and no doctor will provide them with medicine.<sup>330</sup> Guru Nanak, through an image, reveals that worldly pleasures, comforts and luxuries are all maladies. Self-control, discipline and the thorns in the path of truth are the medicines.<sup>331</sup>

God is the only True Physician.<sup>332</sup> The Guru gives

324. Adi Granth, p. 742. 326. Adi Granth, p. 1080.

325. Adi Granth, p. 807. 327. Adi Granth, p. 1141.

328. ਤਿਨ ਜਨ ਕੇ ਸਭਿ ਪਾਪ ਗਏ ਸਭਿ ਦੇਖ ਗਏ ਸਭਿ ਚੋਗ ਗਏ ਕੋਧ ਕਾਮ  
ਠੇਭ ਮੋਹੁ ਅਭਿਮਾਨੁ ਗਏ ਤਿਨ ਜਨ ਕੇ ਹਰਿ ਮਾਰਿ ਕਏ ਪੰਚ ਚੋਰਾ ॥

ਅ.ਗ. ਪੰ. 1201.

329. Adi Granth, p. 949. 331. Adi Granth, p. 995.

330. Adi Granth, p. 1256. 332. Adi Granth, p. 962.

the medicine of His Name<sup>333</sup> and contemplating His Name one attains Peace and does not suffer from fever.<sup>334</sup> Guru Arjan through an image, advises us to leave aside all other efforts and to concentrate over the Name:

I've abandoned all other efforts, for my cure is in the Name, Through it, I'm rid of my sins and my maladies, and my mind is cool-comforted. 335

The imagery in poetry leads one to find out some secrets of the personality of the poet. The comparatively excessive use of disease images in the poetry of Guru Arjan is for the reason that Guru Hargobind, his son, suffered from small-pox, but he was saved. The thankfulness towards God for his recovery and the consciousness of the fever in his (Guru Arjan's) ~~his~~ mind finds expression here and there:

I contemplate my Lord ever:  
Yea, 'tis the Lord who hath Himself saved my son.  
He hath rid him of his small pox;  
Yea, through the Lord's Name, all our afflictions are dispelled." 336

Many images of diseases are found in the poetic creations of Guru Arjan. For example, the images at pages 619, 621, 620, 622 and 817 are from the superb pen of this guru. Every

333. Adi Granth, p. 500.

334. Adi Granth, p. 1142.

335. ਅਵਰਿ ਉਪਾਵ ਸਭਿ ਤਿਆਗਿਆ ਚਾਰੂ ਨਾਮੁ ਲਇਆ ॥  
ਤਾਪ ਪਾਪ ਸਭਿ ਮਿਟੇ ਰੋਗ ਸੀਤਲ ਮਨੁ ਭਇਆ ॥ ਅ.ਗ. ਪੰ. 817

336. ਸਦਾ ਸਦਾ ਹਰਿ ਜਾਪੇ ॥ ਪ੍ਰਭ ਬਲਕ ਰਾਖੇ ਆਪੇ ॥  
ਸੀਤਲਾ ਠਾਕਿ ਰਹਾਈ ॥ ਬਿਘਨ ਗਏ ਹਰਿਨਾਈ ॥ ਅ.ਗ. ਪੰ. 627.

poet has some weakness for a certain group of images. He creates identification with them and his experiences in the struggle to exist makes him to create them. C. Day Lewis says, "The identification of the poet with objects which appeal to his senses is the initial step in image making."<sup>337</sup> Every poet has his own favourite images or image-groups. In English literature, we find that Shakespeare has a special inclination towards nature imagery. Milton seems to be inclined towards classics, the Bible or legendary resources.

Guru Nanak believes in fate and it seems to be his conviction that a man comes into the world only after having his fortune written on his forehead.<sup>338</sup> In this world, the man is not only bearing the consequences of his wrong deeds done in the past lives, but at the same time, he is free to make or mar his future life also (life here and hereafter). The Eternal Justice is that he is bound to suffer because of his misdeeds and crying afterwards for help is of no avail:

The Pain of the wrought deeds one hath for sure to suffer,  
And then it is too late to cry "Save me, O loved ones" <sup>339</sup>

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337. C. Day Lewis, The Poetic Image, p.67.

338. Adi Granth, p. 582.

339. ਫੇਰੇ ਕਾ ਦੁਖੁ ਸਹੈਜੀਉ ॥

ਪਾਛੇ ਕਿਸਰਿ ਪੁਕਾਰਿ ਧੀਉ ਧੀਉ ॥

ਅ. ਗ. ਪੰ. 1196.



The virtuous soul is always awake as she is waiting for God to come whom she expects at all times. The shafts of love have pierced through her heart and in the pangs of separation, she does not have even a wink of sleep.<sup>340</sup> But the vicious and wicked soul, being careless of the Lord, wastes away the night (life) in sleep and is to suffer afterwards:

In Sleep, the night (of life) turned into the dawn(of death)  
and having lost my way, I kept separated from Thee,  
now pain is my only refuge. 341

Guru Arjan is of the opinion that if one keeps the Guru's Word in his heart, he is comforted and the intense pain of his heart vanishes.<sup>342</sup> The unparalleled poet and prophet, Guru Nanak universalises the pain of the individual soul. He expresses that the whole world is in pain and no one is free from it who can give a sympathetic hearing to the fellow human beings:

If the mind becometh stranger to itself, estranged from it,  
then, is the whole world,  
To whom shall I unfold the Folds of Pain, when the whole  
world is in Pain.  
Yea, writhing itself in Pain, how will the world know my  
inmost state? 343

340. Adi Granth, p. 795.

341. ਸੁਤੀ ਸੁਤੀ ਝਾਲੁ ਬੀਆ ਭੁਲੀ ਵਟੜੀਆਸੁ ਜੀਉ ॥  
ਤੈ ਸਹ ਠਾਲਹੁ ਮੁਤੀਆਸੁ ਦੁਖਾ ਕੂੰ ਧਰੀਆਸੁ ਜੀਉ ॥ ਅ. ਗ. ਪੰ. 762.

342. Adi Granth, p. 1079.

343. ਮਨੁ ਪਰਦੇਸੀ ਜੇ ਬੀਐ ਸਭੁ ਦੇਸੁ ਪਰਾਇਆ ॥  
ਕਿਸੁ ਪਰਿ ਖੋਲ੍ਹੈ ਗੰਠੜੀ ਦੁਖੀ ਭਰਿ ਆਇਆ ॥  
ਦੁਖੀ ਭਰਿ ਆਇਆ ਜਗਤੁ ਸਬਾਇਆ ਕਉਣੁ ਜਣੈ ਬਿਧਿ ਮੇਰੀਆ ॥ ਅ. ਗ. ਪੰ. 767.

Many are crying because of the intense pain that they experience. But it is of no avail.<sup>344</sup> It is only those persons who know what pain is:

They who develop a carbuncle within, alone know what pain is. <sup>345</sup>

Guru Arjan through an image shows that the vicious Brahman dies of the intense pain of the abdomen because of his evil deeds<sup>346</sup> as he has forsaken his Lord. He cannot even die in Peace and is nailed to a cross like the thieves.<sup>347</sup>

#### Fort :

Fort represents earthly possessions. The Proud King Ravana had to leave Ceylon full of mansions of gold.<sup>348</sup> Whosoever forgets the transitory character of the worldly property and depends upon his material possessions, should know that one day he has to part with them.<sup>349</sup> This world of ours is imaged as the fort made of paper and is easily perishable. In order to show the transitory and illusory existence of the material wealth, Guru Arjan creates a beautiful and successful image showing that man builds a temple of straw and lights fire in it. How can he feel

344. Adi Granth, p. 641.

345. ਜਿਨਾ ਅੰਦਰਿ ਉਮਰੁ ਲ ਸੇਈ ਜਾਣਨਿ ਸੁਨੀਆ ॥

ਅ.ਗ. ਪੰ. 311.

346. Adi Granth, p. 1137.

347. Adi Granth, p. 319.

348. Adi Granth, p. 1104.

349. Adi Granth, p. 595.

proud of such a fortress as the burning fire will consume  
the whole structure :

Thou hast built a temple of straw, and beneath it thou  
lightest fire.  
Why then be proud of this fortress and be puffed up by ego.<sup>350</sup>

Guru Arjan, in another image, picturises the world as the  
castle of sand which falls in a moment :

The world is peopled by the dead, yea it is the castle  
of sand.  
For, in an instant it vanisheth (for us) as doth the paper  
beaten by rains. 351

This image is one of the best and the most intense  
images found in the Adi Granth. 'The world is resided  
by the dead people' - is one of the <sup>un</sup>paralleled images for  
its qualities of fertility and boldness.

Guru Nanak uses the image of a fort for the human  
body built by God,<sup>352</sup> out of a mere bubble of a sperm :

Imbued with the Lord's Love, one uttereth the Truth  
of the Lord who Built the fortress (of the body)  
out of the mere bubble (of a sperm).  
Yea, the Lord is the Creator Master of the body of  
five elements, and Embellisheth it He with Truth.<sup>353</sup>

350. ਚਿਨ ਕੇ ਮੰਦਰੁ ਸਾਜਿਸਵਾਰਿਓ ਪਾਵਕੁ ਤਨੈ ਜਰਾਵਤ ਹੇ ॥  
ਐਸੇ ਗੜ ਮਹਿ ਐਠਿ ਹਠੀਲੇ ਫੂਲਿ ਫੂਲਿ ਕਿਆ ਪਾਵਤ ਹੈ ॥ ਅ.ਗ. ਪੰ. 821.  
ਮ੍ਰਿਤ ਮੰਡਲ ਜਗੁ ਸਾਜਿਆ ਜਿਉ ਬਾਲੁ ਘਰਬਾਰ ॥  
ਬਿਨਸਤ ਬਾਰ ਨ ਨਾਗਈ ਜਿਉ ਕਾਗਦ ਬੁੰਦਾਰ ॥ ਅ. ਗ. ਪੰ. 808.

352. Adi Granth, p. 789.

353. ਸਾਹਿਬ ਰੰਗਿ ਰਾਤਾ ਸਚ ਕੀ ਬਾਤਾ ਜਿਨਿਬਿੰਬਿ ਕਾ ਕੋਟੁਉਸਾਰਿਆ ॥  
ਪੰਚ ਭੂ ਨਾਇਕੇ ਆਪਿ ਸਿਰੀਦਾ ਜਿਨਿ ਸਚ ਕਾ ਪਿੰਡੁ ਸਵਾਰਿਆ ॥ ਅ. ਗ. ਪੰ. 766.

Guru Ramdas creates the image of the fortress showing that this is resided by Maya and attachment.<sup>354</sup> The ordinary man is fascinated by them and they led him astray. Only the Gurmukh conquers this fortress of the body<sup>355</sup> and keeps every thing safe in his control.<sup>356</sup> Within his body, (fortress) the God sits on the True Throne<sup>357</sup> and the Word rings in it.<sup>358</sup>

Guru Nanak creates a beautiful image showing that the mind (the king) rules in this fortress of the body with the help of assistants and courtiers:

In the fortress of the body, abideth the king (our mind),  
With its special assistants and courtiers and with  
beauteous Door. 359

There is a cave in the body which is our real Home and there are nine doors to it.<sup>360</sup> The tenth door is locked and unseen which can be opened following Guru's word<sup>361</sup> If one utters the Name and firmly believes that this fortress of the body is the Temple of God, he finds Rubies

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354. Adi Granth, p. 1059.

355. Adi Granth, p. 905.

356. Adi Granth, p. 1065.

357. Adi Granth, p. 1039.

358. Adi Granth, p. 1059.

359. ਕਾਇਆ ਕੋਟੁ ਗੜੈ ਮਹਿ ਰਾਜਾ ॥  
ਨੇਬ ਖਵਾਸ ਭਨਾ ਦਰਵਾਜਾ ॥

ਅ. ਗ. ਬ: 1037.

360. Adi Granth, p. 1033.

361. Adi Granth, p. 954.

and this is the only success in life.<sup>362</sup>

But the other side of the picture is also presented in the imagery. This fortress has five commanders (desires) who are always making fresh demand for revenue and thus try to rob it of its True wealth.<sup>363</sup> There is no doubt that our Lord has created this beautiful body. The man bedecks it with colourful wears and furnishes his court with red and white carpets:

Our Lord hath Embellished the Fortress of our body in a  
myriad ways;  
And the man of the world bedecketh it with colourful wears.  
And furnisheth he his court with red and white carpets. <sup>364</sup>

In the above image Guru Ramdas reveals that we are busy in decorating our bodies and our surroundings. But when we have allowed the five thieves (of desire) to reside in it, it became the fortress of dust and it fell like dust:

The fortress (of the body) is of the dust; and it falleth  
like dust,  
Within it is the thief (of desire); O life, it is all an  
illusion thou see-est. <sup>365</sup>

362. Adi Granth, p. 954.

363. Adi Granth, p. 793.

364. ਗੜ੍ਹਿ ਕਾਇਆ ਸੀਗਾਰ ਬਹੁ ਭਾਂਤਿ ਬਣਾਈ ॥  
ਰੰਗ ਪਰੰਗ ਕੁਤੀਫਿਆ ਪਹਿਰਹਿ ਧਰਮਾਈ ॥  
ਲਾਲ ਸਪੇਦ ਦੁਨੀਚਿਆ ਬਹੁ ਸਭਾ ਬਣਾਈ ॥

ਅ. ਗ. ਪੰਨੇ 1246-47.

365. ਨਾਲਕ ਢੇਰੀ ਢਹਿ ਪਈ ਮਿਟੀ ਸੰਦਾ ਕੋਟੁ ॥  
ਭੀਤਰਿ ਚੇਰੁ ਬਹਾਲਿਆ ਖੋਟੁ ਵੇ ਜੀਆ ਖੋਟੁ ॥

ਅ. ਗ. ਪੰ. 1244.



### Town and Village:

In ancient Indian literature, the images of a town, a village, its streets and bazars are very often used. In olden times the walled cities were constructed as they were very important for defence purposes. It had several gates. Such a walled city with gates is used as a simile or a metaphor by the Sanskrit poets for the human body. In Katha Upanashid, we find a very beautiful image: "There is a town with eleven gates belonging to the Unborn (Brahman) whose thoughts are never crooked. He who approaches it, grieves no more, and liberated (from all bonds of ignorance) becomes free." <sup>366</sup> This town with eleven gates is the Human body with eleven openings : two eyes, two ears, two nostrils, mouth, arms, generating organ, the navel, sagittal suture (the opening at the top of the skull). In Bhagvad Gita, the last two openings are omitted. <sup>367</sup>

In Adi Granth, the township is used as a mere township by Guru Arjan. <sup>368</sup> Saint Kabir <sup>369</sup> and Guru Ramdas create two images of the thieves stealthily entering in our home with the intention of stealing the treasure of the Lord's Name:

The five desires thief the township (of the body) and  
steal away the Lord's Name.  
But when one traceth and catcheth them through the Guru's  
Wisdom, then the inner Riches are saved. 370

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366. Katha Upanashid, Fifth Valli, Second Adhyaya, quoted by John B. Alphonso, Karkara, An Anthology of Indian Literature, p. 60.

367. Bhagvad Gita, 5.13, referred to by John B. Alphonso, Karkara, An Anthology of Indian Literature, p. 60. (f.n.)

368. Adi Granth, p. 1204. 369. Adi Granth, p. 1037.

370. ~~ਏਕੈ ਦੇਸੁ ਅੰਤਰਿ ਨਾਨਕੁ ॥ ੧੦੩੭ ॥ ਰਾਮਨਾਮ ਧਨੁ ਹਿਰਿਆ ॥~~  
ਗੁਰਮਤਿ ਖੋਜਿ ਪਰੇ ਤਬ ਪਕਰੇ ਧਨੁ ਸਾਬਤੁ ਰਾਸਿ ਉਬਰਿਆ ॥ ਅ.ਗ. ਪੰ. 1178.

It is only by good luck that we find our God within the township of the body.<sup>371</sup> God is imaged as sporting like a child in the body by Guru Nanak. No one knows in which form He is:

In the township (of the body) liveth the King, Ever-fresh  
sporting like a child.  
He's neither man nor woman nor bird; He's True and the very  
Embodiment of Wisdom. 372

This image (created by a simile), because of its originality, freshness, fertility and intensity is a perfect poetic Image. The child playing in the home, because of its familiarity, touches our emotions by creating thrilling sensations in our hearts and at the same time this image serves the purpose of creating intimacy with God through a very intense relationship.

Guru Nanak was against asking for alms considering it as a part of one's meditation and an essential for a seeker of God. He instructs us to ask for alms of wisdom and good deeds in the township of the heart and thus to transcend spiritually and to ascend to the Eternal City of God.<sup>373</sup>

371. Adi Granth, p. 1179.

372. ਨਗਰੀ ਨਾਇਕੁ ਨਵਤਨੇ ਬਲਕੁ ਨੀਨ ਅਨੂਪੁ ॥  
ਨਾਨਿ ਨ ਪੁਰਖੁ ਨ ਪੰਖਣੁ ਸਾਚੁ ਚਤੁਰੁ ਸਰੂਪੁ ॥ ਅ.ਗ. ਪੰ. 1010.

373. Adi Granth, p. 952.

The 'township-image' is also used to show that this world (town) is full of sorrow and anger. If one is to be saved from them he becomes a follower of the Guru under whose instructions he transcends this human existence.<sup>374</sup> The name of the city, Banaras, is used by Ravidas,<sup>375</sup> Gaya and Banaras (the pilgrim-stations) are exploited in imagery because of the performance<sup>of</sup> the traditional rituals of providing food to the dead ancestors without creating any spiritual and emotional attachment with God. Such actions on the part of human beings are useless.<sup>376</sup>

Saint Ravidas creates the image of an ideal and model town which is free from pains, sorrows, cares, griefs, dreads or failures:

'Griefless' is the name of my town,  
Where abide not either pain or care,  
No anguish there of tax or goods,  
Neither fear, nor error, nor dread, nor decline.<sup>377</sup>

In Adi Granth, we also find the image of a village in which the agriculturists reside. The land lord has five tenants to work on his form. These five tenants (farmers) are explained as the eyes, the nose, the ears, the tongue and the sex organ. These five farmers do not abide by the dictates

374. Adi Granth, p. 1075.

375. Adi Granth, p. 1293.

376. Adi Granth, p. 873.

377. ਬੇਗਮਪੁਰਾ ਸਰਰ ਕੋ ਨਾਉ ॥ ਦੁਖ ਅੰਦੇਹੁ ਨਹੀ ਤਿਹਿ ਨਾਉ ॥  
ਨਾਂ ਤਸਵੀਸ ਖਿਰਜਾ ਨ ਮਾਨੁ ॥ ਖਉਫੁ ਨ ਖਤਾ ਨ ਤਰਸੁ ਜਵਾਨੁ ॥

ਅ. ਗ. ਪੰ. 345.

of the land lord (soul). This series of images is important for the pronouncement of its verdict on reality which is given very artistically by poetic suggestion. It instils the idea of rebellion in the brains and hearts of the ordinary farmers. It reveals, indirectly, that in the case of a mass rebellion of the peasantry, the land lord will have to flee. The appeal of the image is to the social emotion of the rural agriculturist class and encourages them to achieve their rights and to protect themselves from the exploiters. In the image, there is, no doubt, that the line of thought goes against the five farmers, but it, indirectly, impresses upon them that they can also rise in rebellion against the land owner:

In the village of the body, the soul (mind) is the the  
land owner who tenanted to the five farmers:  
Yea, the eyes, the nose, the ears, the tasting tongue  
and sex-organ which obey him not.  
O friend, I'll abide not in this village:  
When my conscious (mind) the record keeper, asketh  
from me the Account of every moment. 378

Farid creates the image of muddy streets in the rainy season. It is raining and the beloved is to go to the house of her lover. She overpowers all obstacles by facing all these difficult situations, heroically, without giving even a thought

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378. ਦੇਹੀ ਗਾਵਾ ਜੀਓ ਧਰ ਮਹਤਉ ਬਸਹਿ ਪੰਚ ਕਿਰਸਾਨਾ ॥  
ਨੈਨੁ ਨਕਟੁ ਸਵਨੁ ਰਸਪਤਿ ਇੰਦ੍ਰੀ ਕਹਿਆ ਨ ਮਾਨਾ ॥  
ਬਾਬਾ ਅਬ ਨ ਬਸਉ ਇਹ ਗਾਉ ॥  
ਘਰੀ ਘਰੀ ਕਾ ਨੇਖਾ ਮੇਰੀ ਕਾਇਸੁ ਚੇਤੁ ਨਾਉ ॥

ਅ.ਗ. ਪੰ. 1104.

to duality. Its appeal to our feelings and emotions is as it concerns the universal theme of Love. Moreover, it inspires us to act courageously in the most trying and critical situations:

The streets are muddy, the House of my Spouse is far;  
but I'am in Love with my Lord,  
If I go out (in the Rain), my Blanket is wetted;  
and if I stay behind, I lose my Love. 379

Farid, in the same stanza, decides to go to the house of the lover under all circumstances facing all the mishaps. This image is so fertile that another layer of meaning also flows from its flowering into a poetic image and that is that the spiritual path is very thorny and full of obstacles like the path of love between two persons of the opposite sex.

#### Parts of the Human Body:

In this section dealing with the various parts of the human body, we find very successful similes and metaphors. But many of them lack the qualities of becoming successful poetic images. We find that they do not even go beyond their primary meanings and thus produce the exact copy or the still life. This is not the way of creating good poetic images. We do not agree with William Cowper, when he says, " Arrest the

379. ਫਰੀਦਾ ਗੁਲੀਏ ਚਿਰਕ ਦੂਰਿ ਘਰੁ ਨਾਨਿ ਪਿਆਰੇ ਨੇਹੁ॥  
ਚਲਾ ਤ ਭਿਜੈ ਕੰਝਲੀ ਰਗਾਂ ਤ ਤੁਟੈ ਨੇਹੁ ॥

ਅ. ਗ. ਪੰ. 1379.



fleeting images that fill the mirror of the mind and hold them fast. And force them sit, till he has pencilled off, A faithful likeness of the forms he views."<sup>380</sup>

In Indian literature, we find that human body and the soul are considered as two different entities. Some religious scholars of the ancient times, even thought of the human body as the enemy of the transcending human souls which are compared to the sun in Katha Upanashid: "As the sun the eye of the whole world, is not contaminated by the external impurities seen by the eyes, thus the one Self within all things is never contaminated by the misery of the world, being himself without."<sup>381</sup> The suffering of the world is real but it does not touch the spirit; it only touches the psycho-physical vehicle in the body. The individual ego makes a confusion between the unsuffering self and the not-self. This false identification is due to non-knowledge of the true nature of Brahman.<sup>382</sup>

In Adi Granth, Guru Nanak prays to God to be merciful and to lead him on to the society of the saints and adds that he will serve them by washing their feet:

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380. William Cowper, Task, ii, 285-93, quoted by Shirley A Barlow, The Imagery of Euripides, p.6.
381. Katha Upanishad, Fifth Valli, Second Adhyaya, quoted by John B. Alphonso, Karkara, An Anthology of Indian Literature, p.61.
382. John B. Alphonso, Karkara, An Anthology of Indian Literature, p.61.(f.n.)

O God, be Merciful and Lead me on to the society of the holy:  
Yea, I'll wash the Feet of Thy Saints. 383

Because one's viciousness is expelled and virtue is inculcated, Guru Arjan wants one to drink the wash of the feet of such persons.<sup>384</sup> One washes the feet of such person from the lower strata of society whose heart is the abode of the Lord<sup>385</sup> and he contemplates Him in his heart.<sup>386</sup> In order to escape from the clutches of Maya,<sup>387</sup> and to fulfil one's wishes<sup>388</sup>, one should cling to the feet of the Guru, wash them and worship them.<sup>389</sup>

But it is also through good luck that one is attuned to the Lord's feet<sup>390</sup> and then fears and doubts are dispelled.<sup>391</sup> The seeker should remain in the presence of the Guru and his soul should always concentrate on him and he should cherish the Guru's feet in the mind<sup>392</sup> and then the strayers are brought back to the path of truth.<sup>393</sup> Guru Arjan suggests bowing the head at the Saint's feet, and lying prostrate before him,<sup>394</sup> kiss his feet<sup>395</sup> and wipe them with one's hair.<sup>396</sup> If the soul (bride) wants to merge in God(groom), she(bride) should serve the Guru to get His wisdom.<sup>397</sup>

383. ਹਰਿ ਕਿਰਪਾ ਧਾਰਿ ਮੇਲਹੁ ਸਤ ਸੰਗਤਿ ਹਮ ਭੈਰਵਿ ਪਗ ਜਨ ਕੇ ॥

ਅ.ਗ. ਪੰ. 731.

384. Adi Granth, p. 1099.

385. Adi Granth, p. 861.

386. Adi Granth, p. 860.

387. Adi Granth, p. 842.

388. Adi Granth, p. 846.

389. Adi Granth, p. 1118.

390. Adi Granth, p. 807.

391. Adi Granth, p. 925.

392. Adi Granth, p. 919.

393. Adi Granth, p. 1043.

394. Adi Granth, p. 889.

395. Adi Granth, p. 484.

396. Adi Granth, p. 810.

397. Adi Granth, p. 771.

Guru Nanak creates a very original and appropriate image of one's foot being pricked with a thorn which, symbolically, shows that one is saved from the agonies and tortures by the Satguru:

No thorn runs into the foot of one whom the true Guru protects and Redeems. 398

Guru Amardas, through the image of the slipping of the foot, impresses upon us to avail of the time fully and not to waste it by getting involved in the illusions of Maya.<sup>399</sup> By creating the image of walking with naked feet, one is reminded of the time of death.<sup>400</sup>

Sunder Dass, the great grandson of Guru Amardas, while depicting the last moments of the life of Guru Amardas shows how Guru Ramdas was nominated a guru and under the orders of Guru Amardas, every body repaired to his feet as a token of accepting him as the Guru.<sup>401</sup>

Head : Guru Ramdas expressing his devotional love for the saints, creates the image of cutting his head and spreading it over the path :

398. ਕੰਡਾ ਪਾਇ ਨ ਗੜਈ ਮੂਲੇ ਜਿਸੁ ਸਤਿਗੁਰੁ ਰਾਖਣਹਾਰਾ ਹੇ ॥

ਅ.ਗ. ਪੰ. 1029.

399. Adi Granth, p. 1065.

400. Adi Granth, p. 872.

401. Adi Granth, p. 924.

I'll cut up my head into bits to be spread over  
the path that Thy Saints traverse. 402

Offering of every bit of one's head to the Guru as  
it is through him that one is united with God<sup>403</sup> and surrendering  
the head as a price for hearing the glorious praises of God,<sup>404</sup>  
one mergeth in Him with the Mercy of the Lord.<sup>405</sup> In "Siddha  
Goshta," Guru Nanak, while offering his head as an offering  
to His Altar, surrenders his body and mind to Him.<sup>406</sup>

The image of the written words of luck on one's  
forehead is very often used by the saint poets. Guru Arjan  
creates the image of one's being saved from the snares of  
Maya only if it is so written on the forehead.<sup>407</sup> If it is  
pre-destined, one joins the company of the saints<sup>408</sup> and  
repairs to the feet of the Guru.<sup>409</sup>

Guru Amardas creates the image of throwing dust upon  
the head for the seeker of truth who roams about in the world  
aimlessly and being a slave of certain religious rites and  
ceremonies, lives the life of a man who is far removed from  
God.<sup>410</sup>

402. ਹਉ ਕਾਟਿ ਕਾਟਿ ਬਾਛਿ ਸਿਰੁ ਰਾਖਿ ਜਿਤੁ ਠਾਨਕ ਸੰਤੁ ਚੜਿ ਆਵੈ ॥

ਅ.ਗ. ਪੰ. 881.

403. Adi Granth, p.836.

408. Adi Granth, p. 492.

404. Adi Granth, p.811.

409. Adi Granth, p.1165.

405. Adi Granth, p.1114.

410. Adi Granth, p.1173.

406. Adi Granth, p. 938.

407. Adi Granth, p.1086.

The forehead of the slanderer is blackened and it remains so here and hereafter.<sup>411</sup> But God, Himself, anoints the forehead of the saint and approves of his services.<sup>412</sup>

The image of the three attributions on the forehead is used by Guru Arjan for the vicious persons who are cruel, rude and hungry:

On her forehead are the three attributes :vicious is her look.  
And cruelty she speaks, yea, she is of rude tongue.  
For ever hungry is she and knoweth the Lord to be far. 413

Hands: With hands folded, one prays to God to bless one with His Praise<sup>414</sup> and God in His Mercy blesses one with the Name by placing His Hand on the forehead of the devotee.<sup>415</sup>  
<sup>416</sup>  
God saves them with his protecting Hand and pulls them out of the quagmire of the world by holding them by the hand and thus they are, ultimately, united with Him :

The Lord Holding them by the hand and pulleth them out  
(of the quagmire of the world),  
And Uniteth those separated from Him, birth after birth.<sup>417</sup>

411. Adi Granth, p. 1137.

412. Adi Granth, p. 897.

413. ਮਾਏ ਤਿਕੁਟੀ ਦਿਸਟਿ ਕਰੂਰਿ ॥ ਬੇਲੈ ਕਉੜਾ ਜਿਹਬਾ ਕੀ ਫੁੜਿ ॥  
ਸਦਾ ਭੁਖੀ ਧਿਰ ਜਾਨੈ ਦੂਰਿ ॥  
ਅ. ਗ. ਪੰ. 394.

414. Adi Granth, p. 845.

415. Adi Granth, p. 817.

416. Adi Granth, p. 881.

417. ਬਾਰ ਧਰਤਿ ਪ੍ਰਭਿ ਆਪੇ ਕਾਢੇ ॥ ਜਨਮ ਜਨਮ ਕੇ ਟੁਟੇ ਗਾਢੇ ॥  
ਅ. ਗ. ਪੰ. 744.



Guru Nanak reveals that, at the orders of God, the Guru places his hand on the forehead of the devotee and all his evils are expelled from within.<sup>418</sup> Kabir prays to his Guru by raising his hands for his mercy and the Guru saves him instantly.<sup>419</sup> They are lucky on whose foreheads their Gurus place their hands,<sup>420</sup> their hearts become replete with virtue<sup>421</sup> and they are saved from the snares of the three modes.<sup>422</sup>

With folded hands, one prays to the Guru to show him the way that leads to the mansions of the Lord, and the Guru holding by the arm, yokes one to the service of the Lord.<sup>423</sup>

#### Eyes:

Those eyes I saw today that once bewitched the world,  
Then, they bore not the streak of Collyrium, and now  
they are the nests of the birds. <sup>424</sup>

The critical study of this image makes it clear that Sheikh Farid is a great image maker and also a staunch and devoted saint. The mystical illumination of the mystic in this stanza, mingling with the spontaneous poetic expression of the aesthetic sensibility of the poet, can only produce such stanzas of higher literary values. Here Sheikh Farid comes close to Guru Nanak and Saint Kabir. The beauty of the verse

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418. Adi Granth, p. 473.

421. Adi Granth, p. 1115.

419. Adi Granth, p. 793.

422. Adi Granth, p. 767.

420. Adi Granth, p. 1155.

423. Adi Granth, p. 1211.

424. ਫਰੀਦਾ ਜਿਨ ਠੇਇਨ ਜਗੁ ਮੋਹਿਆ ਸੇ ਠੇਇਨ ਮੈ ਭਿਨੁ ॥  
ਕਜਨ ਰੇਖ ਨ ਸਹਦਿਆ ਸੇ ਪਖੀ ਸੁਇ ਬਹਿਨੁ ॥

ਅ.ਗ. ਪੰ. 1378.

lies in the combination of two different and rare qualities. T.S. Eliot explains them very clearly: "...this disturbance of our quotidian character which results in an incantation, an outburst of words which we hardly recognise as our own (because of the effortlessness), is a very different thing from mystical illumination. The latter is a vision which may be accompanied by the realisation that you will never be able to communicate it to any one else, or even by the realisation that when it is past you will not be able to recall it to yourself; the former is not a vision but a motion terminating in an arrangement of words on paper."<sup>425</sup>

The beauty of the imagery of Guru Nanak, Saint Kabir and Sheikh Farid lies in joining the two - the vision of a mystic and the spontaneous expression of a poet. In Adi Granth, Guru Nanak through an image wants the human beings to act according to the directions of God and it pleases Him. He creates a picture of applying such collyrium to the eyes which is pleasing to the Lord.<sup>426</sup> The collyrium of Guru's wisdom vanishes the doubts and illusions and as a result of it, one starts seeing God and God alone.<sup>427</sup> It is through Guru's instructions that one understands the truth

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425. T.S. Eliot, *The Use of Poetry And the Use of Criticism*, p. 145.

426. Adi Granth, p. 766.

427. Adi Granth, p. 1079.

of getting the true collyrium from the Lord.<sup>428</sup>

Saint Kabir says that he is concentrating his sight of the two eyes on One and his eyes remain fixed upon the same point.<sup>429</sup> Guru Arjan says that his eyes see nothing else and he always contemplate His Name.<sup>430</sup> They, both, are depicting the state of the mind and spirit of the human beings who transcend the baser realities of life and Maya fails to ensnare them.

On seeing the vision of the Lord, the eyes are cool-comforted, one's tongue starts uttering his Infinite praise<sup>431</sup> and love wells up in one's eyes and they are dyed in His Colour.<sup>432</sup> The saints wanted to distract the attention of the men from<sup>433</sup> the physical charms of women by saying that they do not last long. Kabir creating an image of old age, paints the picture of tired eyes, ears and the whole beauteous body. He further comments that age has worn out his five senses but still the foolish man remains fascinated in the illusory Love of Maya.<sup>434</sup>

Neck: Guru Arjan wants the human beings to love God as one loves to wear a garland on one's neck.<sup>435</sup> It is not an ordinary

428. Adi Granth, p. 766.

429. Adi Granth, p. 1356.

430. Adi Granth, p. 386.

431. Adi Granth, p. 1181.

432. Adi Granth, p. 1206.

433. Adi Granth, p. 225.

434. Adi Granth, p. 793.

435. Adi Granth, p. 925.

garland, but the power of which is innumerable times more than the encircling line that Lakshmana (exiled with Rama and Sita) is said to have drawn round the hut in which Sita was left alone. The man, who has been taken into God's embrace, thinks that his days have turned.<sup>436</sup> Hearing the prayers of the devotees, the God being merciful, locks them in His embrace<sup>437</sup> and they become free from fears and doubts and are thus saved from the hot winds of the worldly strife and materialistic struggle of possessing more than they deserve. Getting involved in the net of the five hypocrites (robbers) and their queen (Maya), the Accepted persons are saved and no harm is done to them.<sup>438</sup>

Tongue: Guru Arjan creates the images of the tongue, uttering the Lord's Praise and thus becoming pure.<sup>439</sup> One is saved from the sorrows and strife of life, if one contemplates the Name. If one indulges in the other worldly tastes, the tongue starts talking rude and thus he fails to taste the delicious 'Har-Rasa'.<sup>440</sup><sup>441</sup>

Nose : Guru Nanak appreciates the beauty of the male figure of the Lord who is the groom of the bride (the soul)

436. Adi Granth, p. 778.

437. Adi Granth, p. 1251.

438. Adi Granth, p. 1270.

439. Adi Granth, p. 897.

440. Adi Granth, p. 811.

441. Adi Granth, p. 1058.

by creating an image of the ideal male. He has a sweet tongue, a long pointed nose and large and black eyes.<sup>442</sup> Guru Ramdas, giving tongue to his views about the Omni-potence of God and His control over all the movements in the universe, including the world, creates the image of driving by the nose:

The Lord of man hath created all men, and by Him are all driven by the nose. <sup>443</sup>

<sup>444</sup>

The nose of the slanderer is cut and all those who are devoid of the Name of the Lord, are dishonoured as their noses are cut and they are wasting away their precious lives in vain. <sup>445</sup>

Mouth: Guru Nanak using as a simile, the menstrual period of woman, uses the impure and bad-smelling mouth of the vicious persons:

As the woman hath her periods month and month,  
So doth impurity abide in the mouth of the impure,  
and continually he is scorched. <sup>446</sup>

Guru Amardas reminds us that our ears were created with a purpose of hearing the Truth only. On the contrary,

442. Adi Granth, p. 1257.

443. ਜਰਨੈਸ ਸਭਿ ਜੰਤੁ ਪ੍ਰਿਯਾਏ ਨਕਿ ਖੀਨੀ ਸਭ ਨਥਗਾਰੇ ॥

ਅ.ਗ. ਪੰ. 981.

444. Adi Granth, p. 1135.

445. Adi Granth, p. 882.

446. ਜਿਉ ਜੇਰੁ ਸਿਰਨਾਵਣੀ ਆਵੈ ਵਾਰੇ ਵਾਰ ॥  
ਜੁਠੇ ਜੁਠਾ ਮੁਖਿ ਵਸੈ ਨਿਤ ਨਿਤ ਹੋਇ ਖੁਆਰੁ ॥

ਅ. ਗ. ਪੰ. 472.



we listen to the worldly music which instigates us to follow the path of the vicious Maya. On the hearing of the truth, one's body and mind blossom forth.<sup>447</sup> Creating the image of a round belly,<sup>448</sup> Guru Nanak wants to impress upon us not to limit ourselves to our worldly needs and thus being caught in the net of five demons, remain unaware about the higher spiritual values of life. Forsaking the Name, with faces blackened, they appear in the Lord's court and are wasted away:

When one getteth old, one's body is beaten out of shape,  
But one contemplates not God who's our only friend in the end:  
Yea, whosoever forsaketh the Name hath his countenance  
blackened; and he, the false one, is wasted away at the  
Lord's Court. <sup>449</sup>

#### Knowledge and Ignorance:

"He who knows at the same time both knowledge and not-knowledge, overcomes death through not-knowledge, and obtains immortality through knowledge," says Isa Upanishad.<sup>450</sup> The learning of 'knowledge' and 'not-knowledge' is made available through discourses and through the study of religious sacred books. Mere reading is of no avail. One has to grasp the meanings communicated through the word. G.B.Mohan tells us

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447. Adi Granth, p. 922.

448. Adi Granth, p. 790.

449. ਬਿਰਥਿ ਭਇਆ ਤਨੁ ਛੀਜੈ ਦੇਹੀ ॥ ਰਾਮੁ ਨ ਜਪਈ ਅੰਤਿ ਸਨੇਹੀ ॥  
ਨਾਮੁ ਵਿਸਾਰਿ ਚਲੈ ਮੁਹਿ ਕਲੈ ਦਰਗਹ ਛੁਟੁ ਖੁਆਰਾ ਹੇ ॥

ਅ. ਗ. ਪੰ. 1027.

450. Isa Upanishad, quoted by John B. Alphonso Karkara, An Anthology of Indian Literature, p.66.

about three types of the meanings of every word. According to him, words have three types of meanings. A word has a primary literal meaning fixed arbitrarily by convention. A word also has a secondary meaning which is derived from the context in which it is used. Apart from these primary and secondary meanings, a third tertiary meaning also may operate. The tertiary meaning is suggested by the primary or secondary meanings. Beauty in poetry consists in the predominance of the suggested tertiary meaning over the primary referential and the secondary contextual meanings. It may appear paradoxical that the essence of poetry is not what is directly expressed but what is indirectly suggested. All poets find out direction by indirection. They resort to metaphor, paradox, hyperbole and other figures of speech because the direct and straightway of expression is not adequate to objectify their experiences in images. The suggested meanings cannot be considered to be the sum total of the component parts of the primary and secondary meanings. It is certainly based on these meanings; but it also transcends them. It is like the loveliness of a beautiful woman which is not the total of the beauty of the separate limbs and features but something transcending them though based on and projected by them."<sup>451</sup>

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<sup>451</sup>. G.B.Mohan, Response to Poetry, p.19.

Guru Arjan creates the image of writing on the forehead<sup>452</sup> and after coming into the world the same fate awaits every body. Every body is destined to live in the fear of God because it is He alone who is fearless.<sup>453</sup> He who meets the Guru, banishes his fear of birth and death and attains to the Truth.<sup>454</sup> Singing the Lord's Praise in the fellowship of the Saints, only<sup>455</sup> those persons ferry across who contemplate the name and thus<sup>456</sup> find a place in the court of the Lord. They alone are emancipated on whose forehead such words are written:

<sup>457</sup>  
Guru Nanak says that man has to leave the world as is the written order of the God and the wailing and crying man and woman who are his relatives, cannot survive the dead man because the couriers of Yama have come to take him as it was written on his forehead which could not be altered.<sup>458</sup> Even the reading of sacred texts alone cannot save us:

One is born in Pain, and dieth in Pain; yea, one dealeth with the world in Pain.  
Hereafter is also Pain(for such a one), and the more such a one readeth(the sacred texts), the more he walleth.  
Untie any package (of the world) and lo, 'tis Pain alone that showeth its head.<sup>459</sup>  
Lo, one burneth in Pain, while alive; and dieth too in Pain.

452. Adi Granth, p. 1101

456. Adi Granth, p. 1259.

453. Adi Granth, p. 464.

457. Adi Granth, p. 1110.

454. Adi Granth, p. 769.

458. Adi Granth, p. 582.

455. Adi Granth, p. 799.

459. ਦੁਖੁ ਵਿਚਿ ਜੀਮਣੁ ਦੁਖਿ ਮਰਣੁ ਦੁਖਿ ਵਰਤਣੁ ਸੰਸਾਰਿ ॥

ਦੁਖੁ ਦੁਖੁ ਅਗੈ ਆਖੀਐ ਪੜ੍ਹਿ ਪੜ੍ਹਿ ਕਰਹਿ ਪੁਕਾਰ ॥

ਦੁਖੁ ਕੀਆ ਪੀਭਾ ਖੁਨੀਆ ਸੁਖੁ ਨ ਨਿਕਲਿਓ ਕੋਇ ॥

ਦੁਖੁ ਵਿਚਿ ਜੀਉ ਜਨਾਇਆ ਦੁਖੀਆ ਚਲਿਆ ਰੋਇ ॥

ਅ. ਗ. ਪੰ. 1240.

Guru Nanak creates the image of writing on the wooden slate in order to express the idea of the Omni-Presence of God. He, Himself, is the wooden Slate, Himself the pen and Himself the Scribe.<sup>460</sup> Guru Amardas wants that the name of God should alone be written on the wooden slate.<sup>461</sup> Through the image of writing on the paper, Guru Nanak conveys that our deeds are the papers and our minds write on them two kinds of writing - good and bad.<sup>462</sup> In another image, Guru Nanak advises us to make the body the paper, the mind the ink pot and tongue the pen and thus to write the merits of the Lord.<sup>463</sup> At another place he wants man to burn avarice and with the ashes of it to make ink and to write with the pen of love on the paper of human intelligence:

Burn thy avarice and pounding it, prepare the ink,  
And make thy intelligence pure like paper to write on,  
With the pen of Love let thy mind, the writer write on it  
as the Guru instructs. <sup>464</sup>

With the use of the school-image, Guru Ramdas, expressing the idea of the Omni-Presence of God, shows that God, Himself, is the school, the teacher and the student.<sup>465</sup> Guru Nanak is against accepting tuitions and remuneration

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460. Adi Granth, p. 1291.

462. Adi Granth, p. 990.

461. Adi Granth, p. 1133.

463. Adi Granth, p. 636.

464. ਜਾਨਿ ਮੇਰੁ ਅਸਿ ਮਸੁ ਕਰਿ, ਮਤਿ ਕਾਗਦੁ ਕਰਿ ਸਾਰੁ ॥  
ਭਾਉ ਕਲਮ ਕਰਿ ਚਿਤੁ ਲੇਖਾਰੀ ਗੁਰ ਪੁਛਿ ਲਿਖੁ ਬੀਚਾਰੁ ॥

ਅ.ਗ. ਪੰ. 16.

465. Adi Granth, p. 552.

as a reward for imparting education as it is like consuming poison.<sup>466</sup> He says that only such a Pandit is an intellectual in the real sense of the word, who churns his wisdom to find its quintessence:

The Pandit is well-read only if he Reflecteth on the  
Word all-too-spontaneously.  
And churneth his wisdom to find its quintessence,  
attaining to the Lord's Name. <sup>467</sup>

Ignorance: Guru Tegh Bahadur says that man is involved in the affairs of the world because of the darkness of ignorance and hence cannot meet the Lord.<sup>468</sup> Ignoring God, the egocentric is contemplating Maya simply because he is<sup>469</sup> of enveloped in the darkness of Ignorance (spiritual knowledge) and thus the ignorant loves the other (the material objects which are the enticing manifestations of Maya).<sup>470</sup> It makes the unlucky person die like someone who is so unfortunate as to die by drowning even without water.<sup>471</sup> Such a man is the abode of anger and avarice and one can only laugh at the foolishness of such a person who sings the songs of truth in ignorance and in order to satisfy his selfish ends he exploits

466. Adi Granth, p. 938.

467. ਪਾਧਾ ਪੜਿਆ ਆਖੀਐ ਬਿਦਿਆ ਬਿਚਰੈ ਸਰਜਿ ਸਭਾਇ ॥  
ਬਿਦਿਆ ਸੋਧੈ ਤਤੁ ਨਹੈ ਰਾਮਨਾਮ ਨਿਵ ਨਾਇ ॥

ਅ. ਗ. ਪੰਨੇ 937-38.

468. Adi Granth, p. 632.

469. Adi Granth, p. 1138.

470. Adi Granth, p. 589.

471. Adi Granth, p. 1063.



his religious position:

If one singeth the Lord's' Praise, bereft of Wisdom,  
Or Converteth his homestead into a mosque to satisfy  
his hunger. 472

Kabir says that if He Wills, makes the utterly  
ignorant person, the wisest one.<sup>473</sup> If one abides by the  
orders of the Satguru, the shackles are broken and the darkness  
of ignorance is dispelled.<sup>474</sup> The tragedy of the human beings  
is that they are disillusioned by the false love of wine and  
Maya<sup>475</sup> and do not even know that the broken thread can be  
tied up into a knot through wisdom:

If the knot is loosened, 'tis tightened up again through  
wisdom.  
So fulfil thyself the Guru's Word. 476

In the above image Guru Nanak, very successfully, uses  
the knot-image which is quite familiar to us all and makes the  
spiritual meanings crystal clear for the ordinary person.

Only that person is wise who wears the Necklace of the  
Lord's Name around his neck.<sup>477</sup> Such a Pandit, in whose heart

472. ਗਿਆਨ ਵਿਹੁਣਾ ਗਵੈ ਗੀਤ ॥ ਭੁਖੇ ਮੁਨਾਂ ਘਰੇ ਮਸੀਤਿ ॥

ਅ.ਗ. ਪੰ. 1245.

473. Adi Granth, p. 1252.

474. Adi Granth, p. 551.

475. Adi Granth, p. 632.

476. ਟੁਟੇ ਗੰਠਿ ਪੜੈ ਵੀਚਾਰਿ ॥ ਗੁਰ ਸਬਦੀ ਘਰਿ ਕਾਰਜੁ ਸਾਰਿ ॥

ਅ. ਗ. ਪੰ. 933.

477. Adi Granth, p. 938.

the light of the Name is enshrined, wails at the loss of wisdom like a miser weeping at the loss of his wealth.<sup>478</sup>

The mere reading of cart-loads of the sacred religious books is useless and one does not ferry across but instead drowns.<sup>479</sup> Such a man who is very widely read without any profit, falls in the net of Maya, avarice and false attachment. He forgets the Name of God and in the end will have to bear the punishment at the hands of Yama.<sup>480</sup> The real learned person is he who frees himself from the three Modes and meditates over every thing seriously.<sup>481</sup> Loving the Name as a mother embraces his child,<sup>482</sup> such a scholar dwells on truth.<sup>483</sup> Guru Nanak considers such a Pandit the real intellectual who meditates over the Name and lets it grow like a plant:

Yea, he alone is learned and wise who practiceth the Name:  
For, unless a tree is rooted in the soil, how will it  
spread out its shade? <sup>484</sup>

Saint Kabir advises Kazi that the mere reading of Quran is of no avail unless one believes in the Omni-Presence of God and practises the philosophy of Quran in his actions.<sup>485</sup>

478. Adi Granth, p. 954.

482. Adi Granth, p. 1261.

479. Adi Granth, p. 467.

483. Adi Granth, p. 629.

480. Adi Granth, p. 435.

484. Adi Granth, p. 1240.

481. Adi Granth, p. 1249.

485. ਜੇ ਪਿਆਰੇ ਜੇ ਪ੍ਰੀਤੁ ਬੀਨਾ ਜਿਨੀ ਕਮਾਣਾ ਨਾਉ ॥  
ਪਰਿਠੇ ਦੇ ਜੜ ਅੰਦਰਿ ਜਮਿ ਤਾ ਉਪਰਿ ਹੋਵੈ ਫਾਂਉ ॥

ਅੰਗ. ਪੰ. 1288.

486. Adi Granth, p. 483.

Guru Nanak creates an image from the religious practice of the Hindus. The worshipping of idols, dressing in the fashion of a typical Brahman and reading the scripture at the proper time alone is of no avail. Such a person is denounced and condemned for his hypocrisy:

They read the (holy) books, perform prayers and fight,  
And they worship stocks and stones and then, like the  
herons, enter into a pseudo-trance. 487

Kabir uses a beautiful image created in a simile to show that such pseudo-religious men are like donkey loaded with chandan (the scented wood).<sup>488</sup> The reading of Vedas have become a farce.<sup>489</sup> The philosophy and knowledge of Veda is so deep, so vast that even Brahma wasted his life by reading<sup>490</sup> them as he did not find the true worth of the Lord.<sup>491</sup> They who are not contented and are feeling tired of reading the sacred books, are burning in the fire of craving<sup>492</sup> as they failed to have self control and discipline.<sup>493</sup> For such a Pandit, Kabir says:

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487. ਪੜਿ ਪੁਸਤਕ ਸੰਧਿਆ ਬਾਦਿ॥  
ਸਿਠ ਪੁਨਸਿ ਬਗੁਨ ਸਮਾਈ॥

ਮ. ਗ. ਪੰ. 470.

488. Adi Granth, pp. 1102-3.

489. Adi Granth, p. 791.

490. Adi Granth, p. 1016.

491. Adi Granth, p. 747.

492. Adi Granth, p. 647.

493. Adi Granth, p. 644.

But, while thou are drowned with all thy faith in the Vedas,  
I'm Saved uttering the Lord's Name. <sup>494</sup>

From this, we should not conclude that these saint poets were against the philosophy of the Vedas, but they were against the formal religious practices of their times. The religious practices and conventions were so stagnant as to emit an evil smell as the Hindu religion was reduced to a set of rituals and rites and the essence of it was forgotten and ignored. Guru Ramdas wanted the Hindus to examine the Vedas and Purans to know that every age has its own Dharama. <sup>495</sup>  
The Vedas accept and propagate the glory of the Name of God and commend the song of loving adoration. <sup>496</sup>  
Guru Arjan fails to understand the reason why a man is not enshrined even after hearing the four Vedas and the eighteen Puranas. <sup>497</sup>  
Guru Nanak is of the opinion that being wise through the teachings of the guru, the man can understand the Vedas and because of the light of its knowledge swims across. <sup>498</sup>  
<sup>499</sup>

Guru Ramdas reaches the conclusion that the sacred texts are means to an end and not an end in themselves as

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494. ਹਮਰੇ ਰਾਮ ਨਾਮ ਕਹਿ ਉਬਰੇ ਬੇਦ ਭਰੇਏ ਪਾਂਡੇ ਭੂਖਿ ਮਰਗਿ॥

ਮ. ਗ. ਪੰ. 970.

495. Adi Granth, p. 798.

496. Adi Granth, p. 919.

497. Adi Granth, p. 831.

498. Adi Granth, p. 892.

499. Adi Granth, p. 941.

these hypocrites and crow-minded persons believe:

I've searched through the Vedas and the Shastras,  
but truly hath Narada, the sage, uttered:  
That one is Emancipated only by uttering the Lord's Name, 500  
when one associates with the Saints, by the Guru's Grace.

#### Human Relations:

Imagery is the most suitable and important aid for the suggestive, subtle, indirect and veiled presentation in poetry. For such a purpose metaphor is the unfailing figure of speech. In "An Essay upon unnatural Flights in Poetry (Bouhour's first dialogue), metaphor is rightly appreciated:

"As Veils transparent cover, but not hide  
Such Metaphors appear, when rightly apply'd." 501

When properly woven in the texture of poetry, the congruous imagery serves as a second line of action running parallel to the real and thus multiplies the desired impact upon the readers. Its appeal becomes the more effective as it influences the reader through the sensuously perceptible faculties. The poetic image helps in capturing the anarchic imaginative flights and giving them a direction and a lead

500. ਸਾਸਤ੍ਰ ਬੇਦ ਸੋਧਿ ਸੋਧਿ ਦੇਖੇ ਮੁਨਿ ਨਾਰਦ ਬਚਨ ਪੁਕਾਰੇ॥  
ਰਾਮ ਨਾਮੁ ਪੜ੍ਹਹੁ ਗਤਿ ਵਾਪਹੁ ਸਤਸੰਗਤਿ ਗੁਰਿ ਨਿਸਤਾਰੇ॥

ਮ. ਗ. ਪੰ. 983.

501. W.H. Abrams, The Mirror and the Lamp, p.287.



prepares such an atmosphere in poetry that it becomes easy for the poet to arouse the emotions and feelings necessary for the realization of the desired poetic effect.

In the oldest Indian religious classic, The Rg Veda, we find the image of a loving wife attracting her husband by embellishing herself. This image is used for the spiritual purpose concerning Vak:

"One man hath ne'er seen Vak, and yet he seeth;  
One man hath hearing but hath never heard her.  
But to another hath she shown her beauty as a fond  
well-dressed woman to her husband." 502

The greatest physical comfort and bliss lies in sleeping with one's husband, locked in his embrace. Its acme is reached in the physical union of both. This is used as an image by Guru Nanak for the relationship of the human soul (bride) and God (her groom):

The Bride is Bewitched by the Lord and she sleepeth locked  
in her Lord's Embrace. 503

In the whole of the Adi Granth the dominant relationship used for spiritual purposes is that of husband and wife. The

502. Rg Veda, To Jnanam, X.71.

quoted by John B Alphonso Karkara, An Anthology of  
Indian literature, p.43.

503. ਸ੍ਰੀਧਰ ਮੇਰਿਅਤੀ ਧਿਰ ਸੰਗਿ ਮੁਤੀ ਰਾਮ॥

ਮ. ਗ. ਪੰ. 843.

bliss and ecstasy of this spiritual experience of creating oneness with the super-soul, the Almighty God being intangible, is expressed through the experience of sexual union of husband and wife and it is not dealt with like the 'Char Vakyas'.

~~saints~~. It means that the social norms are not violated by the saint poets of the Adi Granth. But on the contrary a powerful, useful, legal and desirable morality is implemented and strengthened. God is presented as the groom and the human soul is His Bride. <sup>504</sup> Kabir through an image stresses upon this husband-wife-relationship and shows that the love and fear of the spouse (God) in the heart of the bride (human soul) is the basis of such a relationship and she remains full of humility. <sup>505</sup>

These saint poets did not ignore the role played by Maya, the rival. Maya does not like the mutual love of the couple and plays tricks to separate them. <sup>506</sup> So the soul prays to God not to remain away from her even for a moment. Guru Arjan expresses this situation in an image of two lovers to show the uncontrollable love of the soul with God:

O Love, if Thou art mine, then Separate not me even for a moment.

O Love, my soul is bewitched by Thee and Long to see Thee ever. <sup>507</sup>

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504. Adi Granth, p. 1197.

505. Adi Granth, p. 483.

506. Adi Granth, p. 745.

507. ਜੇ ਤੂੰ ਮਿਤ੍ਰੁ ਅਸਾਡਾ ਹਿਕ ਭੇਰੀ ਨਾ ਵੇਛੋੜਿ॥  
ਜੀਉ ਮਹਿਜਾ ਤਉ ਮੇਹਿਆ ਕਦਿ ਪਸੀ ਜਾਨੀ ਤੇਹਿ॥

ਅ. ਗ. ਪੰ. 1094.

'Love at first sight' is also pleaded in the Adi Granth. Guru Arjan, replete with the devotional love of God, could not check his emotional and passionate outbursts:

Our Loved Lord hath Bewitched my mind with His Glance of  
Grace,  
And I'm imbued with His Love all too spontaneously.<sup>508</sup>

In the above image, the relationship of two lovers is used and it is not the image created on the basis of the relationship of husband and wife. But this relationship is not ignored by Guru Arjan. The relationship of the husband and wife is used by Guru Arjan for God and Maya and the image created by him is as follows:

When the Spouse, our God, is within(us), the Maya, His  
Bride, us forsaketh,  
But when we drive out God, Maya reigneth, supreme.<sup>509</sup>

The above image is incongruous as the relationship of husband and wife is of love and not of hatred. They both enter the house together. And as this image is based on a wrong foundation, of hatred and dislike, it has proved a failure. Had it been that the man is the beloved of two lovers (Maya and God) or the one wife of two brothers. When the one

508. ਦ੍ਰਿਸ਼ਟਿ ਧਾਰਿ ਮਨੁ ਬੇਧਿਆ ਪਿਆਰੇ ਰਤੜੇ ਸਹਜਿ ਸੁਭਾਏ॥

ਅ. ਗ. ਪੰ. 803.

509. ਜਾਂ ਪਿਰੁ ਅੰਦਰਿ ਤਾ ਧਨ ਬਾਹਰਿ॥  
ਜਾਂ ਪਿਰੁ ਬਾਹਰਿ ਤਾ ਧਨ ਮਾਹਰਿ॥

ਅ. ਗ. ਪੰ. 965.

is in the other is out as two swords cannot enter into the same sheath at a time.

There is no lack of successful images concerning the relationship between the husband and wife. For example, Sheikh Farid creates a successful image in which human life is the bride and death is her spouse:

The life is the Bride, Death the Groom, who marrying her, will carry her off.  
The body, after bidding farewell to life, O, to whom then will she go to embrace.<sup>510</sup>

How intense, meaningful, evocative, fresh and familiar this image is! It arouses our feelings of sympathy with the bride (life) and also her mother (human body).

But Guru Arjan ~~himself~~ creates a very congruous and familiar image which is very simple, purposeful and successful. Here we find that there is congruity and familiarity in the following image. The ill-treatment at the hands of in-laws is very artistically used in this image. The soul (bride) is separated from God (groom) and has to live with mother-in-law, father-in-law and brother-in-law who are all her enemies because they treat her very cruelly:

510. ਜਿਉ ਵਹੁਟੀ ਮਰਣੁ ਵਹੁ ਨੈ ਜਾਸੀ ਪਰਣਾਇ॥  
ਆਪਣੁ ਹਥੀ ਜੇਲਿ ਕੈ ਕੈ ਰਹਿ ਨਹੀ ਧਾਇ॥

ਮ. ਗ. ਪੰ. 1377.

My mother-in-law is my enemy, my father-in-law is  
 garrulous, and my brother-in-law hauleth me  
 ever over the coals.  
 But, if Thou, O my Love, art on my side, then they  
 play but with ashes. 511

There is another shade of the same relationship of the husband and wife. Farid creates this image for life (bride) and death (the groom) and Guru Arjan creates the image of a separated bride living in the house of in-laws. But Guru Nanak takes the pre-marriage situation in his image. In the house of the father (world) resides the daughter (soul), who is to marry her would be husband (God). It shows that father's house is not the permanent home for the girl, but her real home is the house of her would-be-husband. So involvement in the world is illusory whereas the residence of the husband (God) is the only life-long residence for the human soul. Guru Nanak tells us that one can only reach his true Abode if one serves the true guru. 512

Namdev takes the illicit relationship between man and woman as the base of his imagery and lays more stress on its intensity. The sexy woman craves for the man with a passionate yearning of illicit relations. The man of lust always needs a woman to satisfy his desire. This passionate

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511. ਸਸੁ ਵਿਰਾਇਣਿ ਨਾਨਕ ਜੀਉ ਸਸੁਰਾ ਵਾਦੀ ਜੇਠੇ ਪਉ ਪਉ ਨੂਰੇ॥  
 ਹਭੇ ਭਸੁ ਪੁਲੇਦੇ ਵਤਨੁ ਜਾ ਮੈ ਸਜਣੁ ਤੁਰੇ॥

ਅ. ਰ. ਪੰ. 963.

512. Adi Granth, p. 935.



attraction for each other is used by Namdev in the image. He expresses his love for God through this image as he finds himself passionately attached to God just as the man of lust always craves for a woman.<sup>513</sup>

Although Guru Arjan emphasises the relationship of father and son, but he also does not ignore the relationship of love between two blossoming hearts. The genius poets Guru Nanak, Kabir and Farid concentrate upon husband-wife relationship and have erected the edifice of morality on this strong foundation of the accepted relationship between them (husband and wife). Sexual love between the two which is at the very root of the human civilization, is honoured as the most practical, useful and accepted norm of morality. The extra-marital relations are abhorred, rejected and denounced, especially that of a prostitute, the insincere wife and the insincere husband.

Guru Arjan differentiates the saintly persons from those who are involved in the passionate sexual fascination of a woman:

Some pass their lives involved with the women, 514  
But the Saints are Inebriated only with the Lord's Name.

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513. Adi Granth, p. 1164.

514. ਕਾਹੂ ਬਿਰਾਏ ਲਪਟਿ ਸੰਗਿ ਨਾਰੀ॥  
ਸੰਤ ਰਚੇ ਕੇਵਲ ਨਾਮ ਮੁਰਾਰੀ॥

ਅ. ਗ. ਪੰ. 914.

Such vicious persons so intensely get lost in this mad pursuit, that St. Namdev, taking into consideration their intensity in the blind sexual love, says that his love to Lord Krishna is of the same intensity:

As the vicious man goeth after another's woman with that intensity do I love my Lord-Krishna. 515

On the critical analysis of this image, we find that it is not a very successful image. The reason is that we are expected to find a new relation between two realities moving into opposite directions and having no similarity between them. There is only one insignificant similarity between the two and that is of intensity only. In one case the intensity is for a vicious purpose and in the other it is directed towards a virtue, one's love for God. It creates disintegration, whereas the poetic image is desired to show that there is a unity, system and pattern in the seemingly chaotic reality around us.

Kabir's understanding of the human nature is so correct and exact that if a woman does not wail for her dead husband, she is entangled with some one else and such a man or woman falls into hell:

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515. ਜੇਸੇ ਬਿਧੇ ਹੋਤ ਪਰ ਨਾਰੀ॥

ਜੇਸੇ ਨਾਮੇ ਪ੍ਰੀਤਿ ਮੁਰਾਰੀ॥

ਅ. ਗ. ਪੰ. 874.

When the husband dies, the wife crieth not for, she  
 has then another (spouse) to look after her.  
 And when this care-taker also dieth no matter how much  
 she enjoyed sex with him, she will fall into hell. 516

This illicit relation is so much hated by Kabir that  
 he thinks it proper to compare Maya with such a vicious  
 wife. 517 Guru Nanak also compares Maya and attachment  
 to an unchaste woman. 518

In the poetry of the saint-poets the sexual  
 relation between a husband and a wife is considered sacred  
 and all other extra-marital relations are denounced. The  
 prostitutes, who consider their bodies a commodity, and  
 embellish their bodies in such a way as to instigate the  
 passers-by to empty their pockets for their sexual  
 satisfaction, are called witches. Kabir through an image  
 of a prostitute sitting and waiting for a customer, expresses  
 his hatred for this vicious business and wants prostitution  
 to end:

This street woman decketh herself in many, many ways,  
 but she's cursed by the saints and wandereth  
 about like mad.  
 And runneth she wildly after the saints. But dreads  
 being beaten by them by the Guru's Grace, she  
 is the only sustenance for the worshippers of Maya.  
 But to us she seems to be a blood thirsty witch. 519

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516. ਖਸਮੁ ਮਰੈ ਤਉ ਨਾਰਿ ਨ ਰੋਵੈ॥ ਉਸੁ ਰਖਵਾਰਾ ਅਉਰੋ ਰੋਵੈ॥  
 ਰਖਵਾਰੇ ਕਾ ਹੋਇ ਬਿਨਾਸ॥ ਅਗੈ ਨਰਕੁ ਈਹਾ ਭੋਗ ਬਿਨਾਸ॥

517. Adi Granth, p.871.

ਅ. ਗ. ਪੰ. 871

518. Adi Granth, p.796.

519. ਕਹਿ ਸੀਗਾਰੁ ਬੈ ਪਖਿਆਰੀ॥ ਸੰਤ ਕੀ ਠਿਠਕੀ ਫਿਰੈ ਬਿਚਾਰੀ॥  
 ਸੰਤ ਭਾਗਿ ਓਹ ਪਾਛੈ ਪਰੈ॥ ਗੁਰ ਪਰਸਾਦੀ ਮਾਰਹੁ ਡਰੈ॥  
 ਸਾਕਤ ਕੀ ਓਹ ਪਿੰਡ ਪਰਾਇਣਿ॥ ਹਮ ਕਉ ਦ੍ਰਿਸਟਿ ਪਰੈ ਤ੍ਰਿਖਿ ਡਾਇਣਿ॥

ਅ. ਗ. ਪੰ. 871-72.

The immortal bard of Indian Literature and of the Bhakti Movement, Guru Nanak had the complete understanding of human nature. He did not only want to idealise and eulocize, but to present the reality of things and the reality behind things. Sex is, if not the only instinct, (as Freud thinks), is one of the basic natural urges and drives of man and is the queen among instincts. Guru Nanak creates two images of such persons - man and woman - and condemns them. According to him such a woman wants :

The woman craveth for the satisfying sexual pleasure.  
And flowers and the betel leaf and apply flavours which  
lead to Pain.  
But the more she sporteth and joyeth, the more she  
cometh to grief.  
But she who entereth the Lord's refuge accomplisheth  
whatever she willeth. 520

And about the lustful man, he creates another image:

The sexy man loveth beauty, hungry man is lied to the taste,  
The greedy one loveth nothing but riches, and sleep -  
loving falleth for even a tiny bed. 521

520. ਕਾਮਨਿ ਚਾਹੈ ਸੁੰਦਰਿ ਭੋਗੁ॥ ਪਾਨ ਫੂਨ ਮੀਠੇ ਰਸ ਭੋਗੁ॥  
ਖੀਨੈ ਬਿਗਸੈ ਤੇਓ ਸੋਗੁ॥ ਪ੍ਰਭ ਸਰਨਾਗਤਿ ਕੀਨੁ ਸਿ ਚੋਗੁ॥

ਅ. ਗ. ਪੰ. 1187.

521. ਰੂਪੈ ਕਾਮੈ ਦੇਸਤੀ ਭੁਖੈ ਸਾਦੈ ਰਹਿ॥  
ਨਬੈ ਮਾਨੈ ਘੁਲਿ ਮਿਲਿ ਮਿਚਨਿ ਉਘੈ ਸਉੜਿ ਪਨਘੁ॥

ਅ. ਗ. ਪੰ. 1288.

Father and son relationship is also used for God and the soul respectively by Guru Arjan. But in Rg Veda, it is exploited as a simile for Agni and the man : "Be to us easy of approach, even as a father to his son, Agni, be, with us for our weal."<sup>522</sup>

The situation in the image that Guru Arjan takes, is that the child (soul) is innocent and errs. The father (God) rebukes, instructs and loves him:

As the child, in his innocence, committeth a  
a myriad errors.  
And the father instructeth and reprimandeth him,  
but then huggeth him he to his bosom. 523

The other human relations have also been used in the imagery of the saint poets. For example, the relation -  
ship of the go between (middle man)<sup>524</sup> and that of the land lord  
and his tenants<sup>525</sup> are very properly and appropriately exploited.  
The relations of the ruler and the ruled, the exploiting  
class and the exploited people<sup>526</sup> is very artistically used  
by the philanthropist saint poets. The Qazis, the magistrates,<sup>527</sup>  
and their accepting bribes from the ordinary masses and that  
of the relationship of Brahmans and the innocent public are<sup>528</sup>

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522. . Rg Veda, To Agni I.1., quoted by John B. Alphonso-Karkara, An Anthology of Indian Literature, p.17.

523. ਜੇਸਾ ਬਲਰੁ ਭਾਇ ਸੁਭਾਈ ਨਖ ਅਪਰਾਧ ਕਮਾਵੈ॥  
ਕਰਿ ਉਪਦੇਸੁ ਝਿਜਕੇ ਬਹੁ ਭਾਤੀ ਬਹੁੜਿ ਪਿਤਾ ਗਲਿ ਨਾਵੈ॥

ਅ. ਗ. ਪੰ. 624.

524. Adi Granth, p. 472.

525. Adi Granth, p.1104.

526. Adi Granth, p.1288.

527. Adi Granth, p. 951.

528. Adi Granth, pp.471-72.



also used by them.

### Separation - Images:

The separated bride, having lost his groom (the God) is in intense pain and is feeling remorse as the youth is lost.<sup>529</sup> She became unfortunate through the evil advice,<sup>530</sup> throughout the day she wails and does not get even a wink of sleep at night.<sup>531</sup> She bedecked herself in the hope of being accepted by the groom (God), but all in vain. On the contrary she is insulted:

Yea, I Bedecked myself to meet with my God, but God  
owneth His Brides and I'm abandoned and spat at. 532

She is like a lotus without water.<sup>533</sup> Embellishment does not help her in meeting the Lord.<sup>534</sup> The reason is that she has developed love for the other - the Maya.<sup>535</sup> Guru Arjan, symbolically, creates the image of the soul leaving the body after death. When the night of meeting the groom (the Lord) is gone, she leaves the place in distress:

When the curtain is drawn over the night of life,  
regretfully man goes, sans hope, sans joy. 536

529. Adi Granth, p. 990.

530. Adi Granth, p. 959.

531. Adi Granth, p. 110.

532. ਕੀਰੀ ਸੀਰਾਗੁ ਮਿਲਣ ਕੈ ਤਾਈ ਪ੍ਰਭੁ ਕੀਰੀ ਸੁਰਾਗਨਿ ਬੁਕ ਮੁਖਿ ਪਈਆ॥

ਅ. ਗ. ਪੰ. 836.

533. Adi Granth, p. 538.

534. Adi Granth, p. 1094.

535. Adi Granth, p. 1097.

536. ਰੈਣਿ ਵਿਰਾਈ ਖੁਤਾਈ ਉਠਿ ਚਨੀ ਗਈ ਨਿਰਾਸ॥

ਅ. ਗ. ਪੰ. 134.

In the rainy season, the sky is overcast with clouds. In this season of love-making, every body else is enjoying the company of the husband, but the Lord is ignoring her.<sup>537</sup> She is to bear the pangs of separation<sup>538</sup> and does not like wearing and eating. The lightening creates fear in her heart. She feels as if everything is cursed for her:

Cursed is the food, Cursed is sleep, Cursed the wear one wears, Cursed the body Cursed the family if one attaineth not to the Lord in this birth.<sup>539</sup>

She feels as if everything is weeping.<sup>540</sup> He (the God) came in the dream, but on waking he disappeared.<sup>541</sup>

Guru Nanak creates an image of the tortured and separated bride who is suffering the pangs of separation:

When I weep in distress, the whole world weeps with me, yea, and also the winged birds in the woods. But my sense of separateness weeps not, which had torn me from my Lord.<sup>542</sup>

The success of this image that the sharpened poetic sensibility of the poet, Guru Nanak expressed the delicacy and subtlety of thought in this image, which is quite familiar and arouses our sympathy. It has the qualities of freshness, evocativeness, congruity and

537. Adi Granth, p. 1107.

538. Adi Granth, p. 1108.

539. ਧਿਰੁ ਧਿਰੁ ਖਾਇਆ ਧਿਰੁ ਧਿਰੁ ਸੋਇਆ ਧਿਰੁ ਧਿਰੁ ਕਾਪੜੁ ਅੰਗਿਚੜਾਇਆ॥

ਧਿਰੁ ਸਰੀਰੁ ਕਟੈਬ ਸਹਿਤ ਸਿਉ ਜਿਤੁ ਹੁਇ ਖਸਮੁ ਨਾ ਪਾਇਆ॥

540. Adi Granth, p. 558.

541. Adi Granth, p. 558.

ਅ. ਗ. ਪੰ. 796.

542. ਮੈ ਰੇਵੰਦੀ ਸਭੁ ਜਗੁ ਰੁਨਾ ਰੁਨੜੇ ਵਣਹੁ ਪਖਿਰੁ॥

ਇਕੁ ਨ ਰੁਨਾ ਮੇਰੇ ਤਨੁ ਕਾ ਬਿਰਹਾ ਜਿਨਿ ਹਉ ਧਿਰਹੁ ਵਿਛੋੜੀ॥

ਅ. ਗ. ਪੰ. 558.

familiarity.

In utter remorse, she(the soul) is behaving like  
a mad person:

I writhe in Pain in utter remorse, yea like mad I  
seek out my God.  
My Lord hath become cross with me. But the evil is  
within me my God is not to blame. 543

She does not know the way that leads to the palace  
of the Lord and sends messages with tearful eyes<sup>544</sup> and  
prays him to come and to enjoy her:

The unfortunate bride walleth: "O God, when will my  
turn come, pray?  
All thy Brides are Enjoying with Thee, O God; Spare a  
night for me too. 545

A 'Satti', according to Guru Amardas is not she  
alone who burns her in the pyre of her dead husband and thus  
ends her tortures, troubles and pangs of separation.  
But 'satti' is she who cannot survive the sheer shock of  
separation from the groom (God). In this image, the  
genius poet gives a new interpretation to an old myth which  
was once a reality.<sup>546</sup>

543. ਤਪਿ ਤਪਿ ਨੁਹਿ ਨੁਹਿ ਹਾਥ ਮਰੋਰਉ॥ ਬਾਵਲਿ ਹੋਈ ਸੋ ਸਹੁ ਨੋਰਉ॥  
ਤੈ ਸਹਿ ਮਨ ਮਹਿ ਕੀਆ ਰੋਸੁ॥ ਮੁਝ ਅਗਵਨ ਸਹ ਨਾਹੀ ਦੇਸੁ॥

ਅ. ਗ. ਪੰ. 794.

544. Adi Granth, p. 1111.

545. ਕਰਮਹੀਣ ਧਨ ਕਰੈ ਬਿਨੀਤੀ ਕਦਿ ਨਾਨਕ ਆਵੈ ਵਾਰੀ॥  
ਸਭਿ ਸੁਹਾਗਣਿ ਮਾਣਹਿ ਰਨੀਆ ਇਕ ਦੇਵਹੁ ਰਾਤਿ ਮੁਰਾਰੀ॥

ਅ. ਗ. ਪੰ. 959.

546. Adi Granth, p. 787.

Deceived by Maya, one follows the path of sin and is separated from the Lord.<sup>547</sup> The Lord (Husband) remains away for many days from the wife(the soul). She is losing the hope to see Him again and goes out to find him in far off lands as she cannot live without Him.<sup>548</sup> She cannot even sleep and passes the whole night in anguish.<sup>549</sup> She places her head on the feet of other brides and requests them to help her in meeting the Lord.<sup>550</sup> They advise her to shed her I-amness and to recite the praises of the Lord.<sup>551</sup> This situation is used by Guru Nanak in the following image:

For, she who enjoyeth not her spouse in Love, regrets  
in the end.  
She writhes her hands with remorse in the end,  
when the night (of life) is past. 552

553

God, Himself, unites the soul with Him only if He so desires.<sup>554</sup> But Guru Amardas holds the opinion that if the ignorant soul does the task assigned to it by the guru, he unites it with the Lord and she enjoys the bliss of union with Him:

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547. Adi Granth, p. 745.

548. Adi Granth, p. 737.

549. Adi Granth, p. 510.

550. Adi Granth, p. 830.

551. Adi Granth, p. 830.

552. ਜਿਨਿ ਰੰਗਿ ਕੰਤੁ ਨਾ ਰਾਵਿਆ ਸਾ ਪਛੇ ਰੇ ਤਾਇ॥  
ਹਾਥ ਪਛੇਰੈ ਸਿਰੁ ਧਰੈ ਜਬ ਰੇਇ ਵਿਹਾਈ॥

ਅ. ਗ. ਪੰ. 725.

553. Adi Granth, p. 764.

554. Ibid.

If thou doest the tasks assigned thee by the Guru,  
 O Ignorant Bride, he Uniteth thee with thy Lord.  
 And being Imbued with thy Lord, thou abidest in Bliss.<sup>555</sup>

Guru Arjan advises us through an image to light  
 the home with the lamp of Guru's instructions and to lay down  
 the bed of Truth and stand before Him for ever with folded  
 hands. Only then the bride pleases the Lord and is clasped  
 in His embrace.<sup>556</sup>

Kabir makes the most passionate prayer. The human  
 soul prefers to be sawn alive than the Lord turning His  
 back from her.<sup>557</sup>

The bride (soul) is married to her ideal husband  
 (God)<sup>558</sup> and she asks her wedding mates to sing the songs  
 of marriage.<sup>559</sup> Her happiness knew no bounds as she has  
 her Lord in her very home.<sup>560</sup> These images have an appeal  
 to our emotions. We can experience the bliss of the soul  
 meeting God in our imagination which can inspire us to  
 create such a relation with God. This is the purpose for  
 which all the above images of Guru Arjan and Saint Kabir  
 are created. Guru Arjan is of the view that even the deserted

555. ਗੁਰ ਕੀ ਕਾਰ ਕਰੇ ਧਨ ਬਲੜੀਏ ਹਰਿ ਵਰੁ ਦੇਇ ਮਿਲਾਏ ਰਾਮ॥  
 ਹਰਿ ਕੈ ਰੰਗਿ ਰਤੀ ਹੈ ਕਾਮਣਿ ਮਿਲਿ ਪ੍ਰੀਤਮ ਸੁਖੁ ਪਾਏ ਰਾਮ॥

ਅ. ਗ. ਪੰ. 770.

556. Adi Granth, p. 400.

557. Adi Granth, p. 484.

558. Adi Granth, p. 928.

559. Adi Granth, p. 482.

560. Adi Granth, p. 924.



woman can get her husband with Guru's Grace:

Deserted I was, and lo, he owneth me now by the  
 Guru's Grace, and I Attain unto my all wise God.  
 Yea, now abide ever in the home(of the self) from  
 where I was driven out once. 561

This is a very beautiful and appropriate image in the context. The deserted lady in Indian society is abhorred and is considered immoral. The blame of the failure in marriage goes to her. The man-dominated society gave the woman the status of a domestic slave whose duty is to serve and please the husband. The burden of the blame of unhappy marriage always falls on the shoulders of the wife. So this image fits here properly as the blame always goes to the soul and not the God. And if in His mercy he allows the wife to enter again in His house, He is appreciated. Even the wife thanks Him for it and feels happy over it. The reason of it all is that the husband is the earner of bread and the owner of property and the wife is a domestic slave to cook meals, to give birth to his children and to give him physical comforts. And the same is preached of the soul. In the heat of preaching the spiritual relationship of the soul and the God. Our saint poets selected images from the immediate experience of the people of their times. But

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561. ਛੁਟਰਿ ਤੇ ਗੁਰਿ ਕੀਈ ਸੋਚਗਨਿ ਹਰਿ ਪਾਇਓ ਸੁਖੜ ਸੁਜਾਨੀ॥  
 ਜਿਹ ਘਰ ਮਹਿ ਬੈਸਨੁ ਨਹੀ ਪਾਵਤ ਸੇ ਬਾਨੁ ਮਿਲਿਓ ਬਾਸਾਨੀ॥

ਅ. ਗ. ਪੰ. 1210.

let us assess how much adverse effect it produces on society. The awakened consciousness in the woman is checked when the man exploits these images and teaches ignorant woman by quoting authorities of the Guru and other saint poets to accept without protest and resistance the subordinate position that was given to her in the medieval society.

The girl, on going for the first time to her in-laws, feels embarrassed. On coming back to her home, her girl friends meet her and ask her about her husband. This is a very critical position. She, full of affection for him, cannot speak even a single sentence. This image is created to make the ordinary persons understand the spiritual bliss that the man feels on meeting God: Guru Arjan exploits this situation in his image:

My mates meet me and ask: "Pray, tell us the distinctive  
sign of your Lord. 562  
I am full of affection for Him and I know not what to say.

Images dealing with the same situation are also created by Guru Nanak and saint Kabir. In Adi Granth, as a whole the dominating imagery is from the husband-wife relationship. The bliss of the sexual union of the couple is compared to the merging of the soul in God. The oneness

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562. ਮਿਲਿ ਸਖੀਆ ਪੁਛਹਿ ਕਹੁ ਕੀਤ ਨੀਸਾਈ॥  
ਰਸਿ ਪ੍ਰੇਮ ਭਰੀ ਕਛੁ ਬੋਲਿ ਨ ਜਾਈ॥

ਅ. ਗ. ਪੰ. 459.

that the couple experiences and the bliss they feel, are presented symbolically for the oneness of the human soul with the super-soul (God):

I'm the Lord's bride; my Spouse is God.  
Yea, howsoever He liketh, so I embellish myself.  
Whenever He so liketh, He Mateth with me, <sup>563</sup>  
And I'm United, body and soul, with the Lord of Truth.

<sup>564</sup>

If the soul obeys her Lord; sheds her ego and surrenders her body and mind, <sup>565</sup> then only she enjoys His Love. <sup>566</sup>

Being satisfied she becomes replete with Bliss. Such brides (souls) afterwards take rest under the mango tree. <sup>567</sup>

The experience of taking rest under the tree and the bliss the woman gets with sexual satisfaction and the spiritual ecstasy which the soul enjoys on meeting and merging in God — all these three realities are brought into one image by Guru Nanak. The familiarity, intensity and fertility of such an image is enhanced because it has its roots in the cultural background of us all.

First of all there arises the desire of mating in the heart and she spreads out the bridal couch, <sup>568</sup> and then she longs for the groom to come. <sup>569</sup> On meeting, the

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563. ਮੈ ਕਾਮਣਿ ਮੇਰਾ ਕੰਤੁ ਕਰਤਾਰੁ॥ ਜੇਹਾ ਕਰਾਏ ਤੇਹਾ ਕਰੀ ਸੀਗਾਰੁ॥  
ਜਾਂ ਤਿਸੁ ਭਾਵੈ ਤਾਂ ਕਰੇ ਭੋਗੁ॥ ਤੁਨੁ ਮਨੁ ਸਾਚੇ ਸਾਹਿਬ ਜੋਗੁ॥

ਮ. ਗ. ਪੰ. 1128.

564. Adi Granth, p. 785.

567. Adi Granth, p. 762

565. Adi Granth, p. 793.

568. Adi Granth, p. 776.

566. Adi Granth, p. 737.

569. Ibid.

the bridal couch gives her the bliss of mating with the groom and she starts singing the songs of ecstatic pleasure.<sup>570</sup> Guru Arjan through the image tries to emphasise the unreality of human existence and the immortality of the soul, who wants to flee stealthily from her. Failing to bear the suffering, the bride (human body) requests the husband (soul) not to go to some foreign land (the other world) but to live with her for ever:

The Bride maketh to him her prayer with joined palms:  
 "O Lord, go not to the yonder Land and abide ever with me,  
 And do such work here within thy home that may rid me of  
 my hunger and thirst. 571

In his reply, the husband says that it is not in his will to stay with her because it is the Will of God that prevails. This series of images are selected from the emotional world of all the human beings. Its appeal is social and at the same time cultural because this relationship (of husband and wife) has some special associations of love with them which are the product of centuries of the experience of this feeling of love. The ancient man knew only the sexual love. With the passing of the time and man's getting more and more wise, these relations of affection became more delicate and subtle. So, this subtlety and delicacy of love became a part of our cultural heritage.

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570. Adi Granth, p. 803.

571. ਧਨ ਕਰੈ ਬਿਨਉ ਦੇਉ ਕਰ ਜੋਰੈ॥ ਪ੍ਰਿਅ ਪਰਦੇਸਿ ਨ ਜਾਹੁ ਵਸਹੁ ਘਰਿ ਮੇਰੈ॥  
 ਐਸਾ ਬਣਜੁ ਕਰਹੁ ਗ੍ਰਿਹ ਭੀਤਰਿ ਜਿਉ ਉਤਰੈ ਭੂਖ ਪਿਆਸਾ ਹੇ॥

ਅ. ਗ. ਪੰ. 1072.

Guru Arjan in the following image, gives the reply of the husband to his wife through a series of well-knit and familiar images:

Sayeth the Groom "I have to submit to my God's Will,  
And My Master is Great, and He's Dependent on no one,  
And I'll abide with thee so long as the Lord Willeth,  
and when He Calleth back, I'll march off."  
Thou the Groom uttereth the words of Truth to the Bride,  
The Bride understandeth not, being of unstable disposition,  
And she asketh for his (eternal) company, again and over  
again, but he laugheth it away.  
When such is the Lord's Will, He Calleth back the Groom,  
And he consulteth not with the Bride, nor asketh her opinion,  
And lo, he marcheth off leaving the Dust widowed behind:  
say, O Nanak, was it love or illusion. 572

#### Embellishment Imagery :

What is embellishment? It is the application of some scent, some decoration, the trimming of unwanted hair, applying collyrium to the eyes or the wearing of ornaments with attractive and fashionable dresses. In Adi Granth, the dominant images of expressing the otherwise inexpressible relationship of the human soul and the God, are from the world of married love. They centre around marriage which is,

572. ਪਿਰਿ ਕਹਿਆ ਹਉ ਹੁਕਮੀ ਬੰਦਾ॥ ਓਹੁ ਭਾਰੇ ਠਕੁਰੁ ਜਿਸੁ ਕਾਇ ਨਾ ਛੰਦਾ ॥  
ਜਿਚਰੁ ਰਾਖੈ ਤਿਚਰੁ ਤੁਮ ਸੰਗਿ ਰਹਣਾ ਜਾ ਸਦੇ ਤ ਉਠਿ ਸਿਧਾਸਾ ਹੇ॥  
ਜਉ ਪ੍ਰਿਅ ਬਚਨ ਕਹੇ ਧਨ ਸਾਚੇ॥ ਧਨ ਕਛੁ ਨ ਸਮਝੈ ਚੰਚਲਿ ਕਾਰੇ॥  
ਬਹੁਰਿ ਬਹੁਰਿ ਪਿਰ ਹੀ ਸੰਗੁ ਮਾਰੀ ਓਹੁ ਬਾਤ ਜਾਨੈ ਕਰਿ ਹਾਸਾ ਹੇ॥  
ਆਈ ਆਗਿਆ ਪਿਰਹੁ ਬੁਠਾਇਆ॥ ਨਾ ਧਨ ਪੁਛੀ ਨ ਮਤਾ ਪਕਾਇਆ॥  
ਉਠਿ ਸਿਧਾਇਓ ਛੂਟਰਿ ਮਾਟੀ ਦੇਖੁ ਨਾਨਕ ਮਿਥਾ ਮੋਹਾਸਾ ਹੇ॥

ਅ. ਗ. ਪੰ. 1073.



in other words, the legalized and socialized human relationship between two persons of the opposite sex. In the medieval times there was no question of equality between the sexes because the man was economically dominating as he was the sole owner of the economic resources. From the economic domination, the social and political domination flows. The woman was so much suppressed that a wife, even knowing that her husband was enjoying so many other women, requests her husband to spare a single night for her. She even goes to the extent of requesting the other women to help her in meeting the man whom they had the luck to enjoy.<sup>573</sup> This image is used by Guru Arjan to show the cravings of the soul to meet God.

The moral code of Adi Granth does not allow a virgin to bedeck herself because the purpose of embellishment was solely to attract the husband and to inspire her ownself for enjoying the union with him:

It becometh not a virgin to bedeck herself,  
For, she can enjoy not without her spouse. <sup>574</sup>

Guru Arjan creates the image of the scented cosy

573. Adi Granth, p. 959.

574. ਕੁਆਰ ਕੰਨਿਆ ਜੇਯੇ ਕਰਤ ਸੀਗਾਰਾ॥

ਕਿਉ ਰਨੀਆ ਮਨੈ ਬਾਝੁ ਭਤਾਰਾ॥

ਮ. ਗ. ਪੰ. 792.

bed. It is condemned because it represents luxurious living which leads one to hell:

And I slept on a cosy couch perfumed with the 'Chandan' scent, but fell into hell in the end. 475

All the five conspirators intrude into the house where there is comfort and luxury and the perfumes and pleasures. With the fragrance of the 'Chandan-scent' comes in the perfidious wrath.<sup>576</sup> The Eternal Bride loves only the Lord and adorns herself with nothing else and nothing less save the Guru's Word, but the 'Dohagani', deluded by doubt (an abandoned wife) is attached with sons, Maya, Falsehood, Vice and Riches and thus binds herself to the bonds of her earthly existence and suffers.<sup>577</sup> She who embellishes herself without the Lord, is immoral and<sup>578</sup> she cannot get a place in the Mansion of the Lord.<sup>579</sup> Cursed are all the embellishments, necklaces and bracelets without the Lord.<sup>580</sup> Guru Nanak says that the fragrant perfumes applied by a woman are of no use if she is rejected by her groom:

If a woman uses the fragrant perfumes and with saffron fills the parting of the hair,  
And applies chandan-scent to the body and chews the betel-leaf mixed with camphor.  
If she is not accepted by her Lord, all her flavours are of no avail. 581

575. ਸੇਜ ਸੋਹਨੀ ਚੰਦਨੁ ਚੋਆ ਨਰਕ ਘੋਰ ਕਾ ਦੁਆਰਾ॥ ਅ. ਗ. ਪੰ. 642.

576. Adi Granth, p. 374.

579. Adi Granth, p. 1109.

577. Adi Granth, p. 363.

580. Adi Granth, p. 928.

578. Adi Granth, p. 1277.

581. ਚੰਦਨੁ ਮੇਲਿ ਘਣਾਇਆ ਕੁੰਗੁ ਮਾਂਗ ਸੰਧੂਰੁ॥

ਚੋਆ ਚੰਦਨੁ ਬਹੁ ਘਣਾ ਪਾਨਾ ਨਾਨਿ ਕਪੂਰੁ॥

ਜੇ ਧਨ ਕੀਤਿ ਨ ਭਾਵਈ ਤ ਸਭਿ ਅਭਿਬਰ ਕੂੜੁ॥

ਅ. ਗ. ਪੰ. 19.

The bejewelled necklaces and other adornments are hated like poison by the saints but they are liked by the world.<sup>582</sup> One gets tired of these embellishments because they do not help the man in attaining peace.<sup>583</sup> Obeying the Lord and surrendering body and mind is the real embellishment.<sup>584</sup> Guru Amardas advises the bride first to please the Lord and only then to bedeck herself.<sup>585</sup> But Guru Nanak suggests the wearing of the garland of flowers and then on meeting the Lord, to adorn herself by wearing other ornaments:

I'll deck myself with a garland of flowers,  
Yea, when I meet with my Love, I'll adorn myself.<sup>586</sup>

587

Guru's word is the ornament and applying the  
Chandan of fear,<sup>588</sup> bedecking with the jewel of compassion,<sup>589</sup>  
applying the collyrium of fear to the eyes and bedecking  
oneself with love,<sup>590</sup> wearing the clothes of forgiveness,<sup>591</sup>  
one becomes wise and true<sup>592</sup> because it all helps one to attain<sup>593</sup>  
the spiritual goal.

582. Adi Granth, p.871.

584. Adi Granth, p.722.

583. Adi Granth, p.937.

585. Adi Granth, p.788.

586. ਫੁਲ ਮਾਲਾ ਗੁਣਿ ਪਹਿਰਉਗੀ ਹਾਰੈ॥  
ਮਿਲੈਗਾ ਪ੍ਰੀਤਮੁ ਤਬ ਕਰਉਗੀ ਸੀਗਾਰੈ॥

ਮ. ਗ. ਪੰ. 359.

587. Adi Granth, p.771.

591. Adi Granth, p.650.

588. Adi Granth, p. 725.

592. Adi Granth, p.426.

589. Adi Granth, p. 359.

593. Adi Granth, p.581.

590. Adi Granth, p. 722.

Guru Nanak creating a series of images has the final thing to say about embellishment which is the weakness of woman and the unfailing weapon of enticement for the man. The images from this sphere are very beautifully and successfully exploited by him:

If her mind's pearl, like an ornament be weaved into  
the string of breath:  
And the Bride's body be decked with the jewels of compassion,  
then she the one enjoyeth her Spouse.  
O Love, I am bewitched by Thy Excellences.  
For, Thy Attributes, yea, I find not in another. (pause).  
If the Bride weareth her Lord like a garland,  
And cleanseth her mouth with the toothbrush of Damodara.  
And wears the bracelet of the Creator in her hand,  
thus verily doth she hold her mind.  
If she wears the ring of Madhusudana, and the silks of  
the Transcendent Lord,  
And saturates the parting of her hair with patience,  
And applies the collyrium of Lakshmi's Lord to her eyes,  
And lights the lamp of her mind's temple and maketh the  
couch of her body,  
Then the Lord of Wisdom cometh to her Bed, and Enjoyeth  
her Bride. 594

The process of making this image is in the style of a portrait painter who with the fine touches of his brush, completes the picture in a way that the onlookers are bewitched and they only utter: 'Really a piece of beauty'.

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594. ਮਨੁ ਮੋਤੀ ਜੇ ਗਹਣਾ ਹੋਵੈ ਪਉਣੁ ਹੋਵੈ ਸੂਤ ਧਾਰੀ॥  
ਖਿਆ ਸੀਗਾਰੁ ਕਾਮਣਿ ਤਨਿ ਪਹਿਰੈ ਰਾਵੈ ਨਲ ਖਿਆਰੀ॥  
ਨਲ ਬਹੁ ਗੁਣਿ ਕਾਮਣਿ ਮੋਹੀ॥ ਤੇਰੇ ਗੁਣ ਹੋਹਿ ਨ ਅਵਰੀ॥੧॥ਰਹਾਉ॥  
ਹਰਿ ਹਰਿ ਹਾਰੁ ਕੀਨਿ ਨੇ ਪਹਿਰੈ ਦਾਮੋਦਰੁ ਦੰਤੁ ਨੇਈ॥ ਕਰ  
ਕਰਿ ਕਰਤਾ ਕੰਗਨ ਪਹਿਰੈ ਇਨ ਬਿਧਿ ਚਿਤੁ ਧਰੇਈ॥  
ਮਧੁਸੂਦਨੁ ਕਰ ਮੰਦਰ ਪਹਿਰੈ ਪਰਮੇਸਰੁ ਪਟੁ ਨੇਈ॥  
ਧੀਰਜੁ ਧੜੀ ਬੰਧਾਵੈ ਕਾਮਣਿ ਸ੍ਰੀਰੰਗੁ ਸੁਰਮਾ ਦੇਈ॥  
ਮਨ ਮੰਦਰਿ ਜੇ ਦੀਪਕ ਜਾਲੇ ਕਾਇਆ ਸੇਜ ਕਰੇਈ॥  
ਗਿਆਨ ਰਾਇ ਜਬ ਸੋਜੈ ਆਵੈ ਤ ਨਾਨਕ ਭੋਗੁ ਕਰੇਈ॥

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CHAPTER VI

MYTHOLOGICAL, RELIGIOUS AND MISCELLANEOUS IMAGES



## CHAPTER VI

### MYTHOLOGICAL, RELIGIOUS AND MISCELLANEOUS IMAGES

Myths are fables born in the early stages of history. Their fantastic images (gods, angels, legendary heroes, dreadful wars and battles between gods and demons, etc.) were human attempts to generalise for the sake of understanding and propagating the phenomena of nature and society in the dialectical relationship with the man.

C. Day Lewis is of the opinion that the poetic myths were created by the collective consciousness of the people and the poetic image returns to that collective consciousness for its sanction. He concludes that the poetic image is the myth of the individual.<sup>1</sup> Sussane K. Langer has rightly said, "Legend and myth and fairy tale are not in themselves literature, they are not art at all, but fantasies; as such, however, they are the natural materials of art."<sup>2</sup> Christopher Caudwell, agreeing with Sussane K. Langer, explains it more clearly. In his words, "The world of the literary art is the world of tribal mythology become sophisticated and complex and self conscious because man, in his struggle with nature, has drawn away from her, and laid bare

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1. C. Day Lewis, The Poetic Image, p.32.

2. Sussane K. Langer, Feeling and Form, p.274.

her mechanism and his own by a mutual reflexive action. Mythology with its ritual and art with its performances, have similar functions - the adaptation of man's emotions to the necessities of social cooperation. Both embody a confused perception of society but an accurate feeling of society."<sup>3</sup>

The natural phenomena with its wonderful, magnificent, beneficial or destructive manifestations created the feeling of wonder and ecstasy in the minds of the ancients. And they created phantastic stories around such forces of nature which became the earliest gods created by the imagination of the ancient man and were worshipped by them. For example, the myths about the sun-god. "Endless myths are connected with the sun. At first he is the sky's child, and has the moon for its twin sister. His mother is an impersonation of darkness and mystery. He travels yearly from hyperborean regions towards the south, and daily he traverses the firmament in a chariot. He sleeps in a sea-nymph's bosom or rises from the dawn's couch. In all this we see clearly a scarcely figurative description of the material sun and its motions. A quasi-scientific fancy spins these fables almost inevitably to fill the vacuum not yet occupied by astronomy. Such myths are indeed compacted out of wonder, not indeed to add wonder to them," says George Santayana.<sup>4</sup>

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3. Christopher Caudwell, *Illusion and Reality*, p.26.

4. George Santayana, *Essays in Literary Criticism*, p.414.

In Brihad - Aranyaka Upanishad, we find the imaginatively concocted fantastic story about the origin of the human race: "He(the Self, the Purusha) was so large as man and wife together. He then made this his self to fall in two ('pat' ) and thence arose husband ('pati') and wife ('patni'). Therefore, Yajnavalkya said: "We two are thus (each of us) like half a shell." Therefore, the void which was there, is filled by the wife. He embraced her and men were born. She thought, ' How can he embrace me, after having produced me from himself? I shall hide myself.' She then became a cow, the other became a bull and embraced her, and thence cows were born. The one became a mare, the other a stallion; the one a male ass the other a female ass..."<sup>5</sup>

Mythology: Indian mythology is a rich source of the imagery of the Adi Granth. The poet or any other creative writer cannot isolate himself from his culture. Moreover, poetry is a cultural creation and hence its quality of not being translated in any other language without losing its poetic lustre and beauty. The saint poets of the Adi Granth wanted to make their spiritual experiences tangible to the people around them. The masses were illiterate and were denied the right of having education as it was against the interest of the ruling class and the Brahmans and Pandits (the parasitic elite) of the times.

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5. Brihad-Aranyaka Upanishad, First Adhyaya, "In the Beginning," Fourth Brahmana, quoted by John B. Alphonso, Karkara, p.74. (An Anthology of Indian Literature).

Shudras were even denied the right to listen to the shalokas of the sacred texts of the Hindus.

These saints of the Adi Granth got in nature, the weathers, seasons, water, rain, fire, house-hold materials and indoor and outdoor occupations (especially Agriculture), birds, animals and insects, the games and other simple entertainments of the general masses, a rich and in-exhaustible source of imagery. It is worth noting that the day-to-day life of the feudal lords did not provide images to the saint poets, but the life of the poor downtrodden people who were suffering under the unbearable weight of cruelty, suppression and exploitation at the hands of the rulers and their religious agents - the Brahmanas, is used in imagery by them. It shows that these saint poets who rose from the ordinary people, pleaded their cause and did not become the stooges and agents of the ruling class (the rich money-lenders and feudal lords).

The ordinary, ignorant and innocent people were taught and were preached the myths and fables which served their selfish interest of keeping them slaves. To keep them in constant fear of God and thus to earn money from them by preaching that Maya is the greatest hindrance, in man's getting emancipation (The tragedy of that age was that the teachers and preachers were amassing wealth which they in their preaching denied to the people by asking them to remain away from it and not even to touch it.) For

example, Lord Krishna was propagated as a permanent lover whose hobby was to entice women, to enjoy them and to marry as many as he liked. And there was born no father who would feel dishonoured and check the malicious advances of Lord Krishna. Lord Krishna who, himself, had the right to kidnap the would-be-wife of a prince, did not allow the Kauravas to denude Daropadi (the wife of the five Pandavas) who was won by them in gambling. Moreover, Krishna is shown as the philosopher preaching the immortality of the soul and helping the Pandavas to win the Battle fought at Kurukshetra by playing evil tricks against Kauravas. The idea behind this "Leela" of the Lord, (the incarnation of the God, as they say) was that God of the "Brahmanas was at liberty to do anything he likes without caring for justice whereas God is the embodiment of the Eternal Justice and He puts the noose of the Yama around the neck of the man who refuses to submit to His dictates.

One has to study seriously, in this context, the struggles and hardships which a small boy (Krishna) had to face to become a hero in the Indian mythology. Firstly, it was he who gathered round himself the army of the 'Gowalas' and fought against the monarchy of the day (Kansa's kingdom) and was victorious. Secondly, he instructed the 'Gowalas' to worship the mountain which provided them with fruit and their cows with grass. He did not want them to worship



the so-called god, Indra'. Both these were the revolutionary steps that this hero of the people took in those olden days. It was quite an ordinary and minor event that the 'Gopis' of the area fell in love with him. Every healthy and handsome youth who is intelligent enough to rally round himself, the army of the downtrodden, innocent and cowardly people to attain victory against a king, becomes the hero of the people. He, certainly, becomes the hero of the hearts of the maidens of his own area. The fables of flirtation attached with his name are sheer non-sense. It was the vicious act of the shrewd Pandits and their masters (the kings) to conceal the real character of Krishna under the layers of these myths of flirtation. These myths are so much repeated in oral and written literature that they become the religious, cultural and literary tradition and had so much influence on the people of the past and are weilding so much influence on the present generations that no one can separate them from the people. Linked to these stories was the fear that Lord Krishna, himself the God incarnated, will not emancipate him and shall order the Yama to torture the unbelievers. Even the saint-poets of the fifteenth and sixteenth centuries and their followers had a faith in these stories. No doubt, ~~that~~ they tried to clear the mist of new conventions linked with these already invented stories. Namdev admits Lord Krishna as the All-pervading Lord:

O Devaki, mother of Krishana, Blessed art thou:  
 In whose home came the All-pervading Lord, the  
 Master of Maya....  
 He played on the flute and grazed the cows:  
 O, the Master of Namadeva sported ever in Joy. 6

And Guru Tegh Bahadur creates the image of saving  
 the honour of Daropadi:

Daropadi, the princess of Panchala, remembered God's  
 Name in the royal court of Duryodhana,  
 And Lo, the Compassionate Lord Rid her of her woes,  
 and Made Manifest thus His Own Glory. 7

8

Guru Ramdas creates the images of Vidura's home;  
 of child Krishna's murdering Kansa, Chandoor and Kesi - the  
 demons;<sup>9</sup> of Sudama.<sup>10</sup> But the image of Kubija creates  
 philosophical obscurity:

Krishna Blest Kubija, in his Pleasure, and took her with  
 Him to Heaven. 11

But the mist is cleared by Guru Ramdas in the image <sup>12</sup>  
 where he opines that God himself is the Gopis and Himself the  
 Lord Krishna which shows the Omnipresence of God.

6. ਧਨਿਧਨਿ ਤੂ ਮਾਤਾ ਦੇਵਕੀ॥ ਜਿਹ ਗ੍ਰਿਹਿ ਰਮਈਆ ਕਵਨਾਪਤੀ॥

... ..

ਬੇਨੁ ਬਜਵੈ ਰੋਧਨੁ ਚਰੈ॥ ਨਾਮੇ ਕਾ ਸੁਆਮੀ ਆਨਦ ਕਰੈ॥

ਅ. ਗ. ਪੰ. 988।

7. ਪੰਚਾਲੀ ਕਉ ਰਾਜ ਸਭਾ ਮਹਿ ਰਾਮਨਾਮ ਸੁਧਿ ਆਈ॥

ਤਾ ਕੋ ਦੂਖੁ ਚਰਿਓ ਕਰੁਣਾਮੈ ਅਪਨੀ ਪੈਜ ਬਢਾਈ॥

ਅ. ਗ. ਪੰ. 1008.

8. Adi Granth, p. 1191.

9. Adi Granth, p. 1262.

10. Adi Granth, p. 1191.

11. ਪਰਸਨ ਪਰਸ ਭਏ ਕੁਬਿਜਾ ਕਉ ਨੈ ਬੈਕੁੰਠਿ ਸਿਧਾਰੇ॥

ਅ. ਗ. ਪੰ. 981.

12. Adi Granth, p. 606

But the belief of accepting Krishna as God incarnated<sup>13</sup> is condemned by Guru Nanak. In an image he tells us about the forcible seduction of Chandravali and the bringing of the Elysian trees from Heaven for his gopi (Satya Bhama) and then revelling in Vrindavana. In another image, Guru Nanak takes the situation of Krishna, the man, overpowering<sup>14</sup> the serpent in the Yamuna river. Guru Nanak appreciates Krishna for his preaching the people to worship the mount Govardhana and rejecting the worship of Indra as a god. He seems to be against the idea of presenting Krishna as God-incarnated. In an image, he reveals that Krishna was a follower of a guru and Rama had also a guru:

Through the Guru's Wisdom, Krishna lifted the mount of Govardhana:  
Through the Guru's Wisdom, the stones were made to swim across (by Sri Rama). 15

In this image we should not go after the literal meanings. Lifting the mount of Govardhana, symbolically means giving this mountain its proper place as it is the place from where the food for the animals and the fruit for the human beings are made available. Shri Rama's power to help the ordinary persons to swim across the dreadful ocean of their existence on earth is the metaphorical meaning of 'the stones made to swim across'. Guru Ram Dass

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13. Adi Granth, p. 470.

14. Adi Granth, p. 350.

15. ਗੁਰਮਤਿ ਕ੍ਰਿਸ਼ਨਿ ਗੋਵਰਧਨ ਧਾਰੇ॥  
ਗੁਰਮਤਿ ਸ਼ਾਇਰਿ ਪਾਹਣ ਤਾਰੇ॥

ਅ. ਗ. ਪੰ. 1041.

condemns the incarnation theory and shows that Krishna and his brother Balram were the followers of a Guru and for the same reason were loved by God.<sup>16</sup>

Rama : Only a limited number of images about Rama are found in the Adi Granth. The reason is that Rama was a king, the son of a king and the father of kings. Our saint-poets came from the lower strata of society and did not have much interest in the affairs of the kings. How could they appreciate them when their own cause was the cause of the people and not that of the relentless kings. Prehlada, who had to bear the tortures at the hands of a king, was their hero. Krishna, who fought with a king, Kansa and conquered his territory, was their beloved friend. Some images of Rama's struggle against Ravana are available. At one place, Namdev accepts Rama as his Lord.<sup>17</sup> Guru Nanak creates the image of Rama slaying the demons and the disclosure of the secret by Bhabhishana to Rama, is created:

The Gurmukh is the Bridge built by the Creator-Lord:  
Through him the Lanka (of the body) is robbed off the  
trepidations of the (five) demons.  
"The Ramachandra (of the mind) slayeth the Ravna(of ego)  
And through the Guru is known the secret that Bhabhishana  
revealed. 18

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16. Adi Granth, p. 165.

17. Adi Granth, p. 973.

18. ਗੁਰਮੁਖਿ ਬਾਹਿਰਿ ਸੇਤੁ ਬਿਧਾਇ॥ ਨਕਾ ਨੂਟੀ ਦੇਤੁ ਸੰਤਾਪੈ॥  
ਰਾਮਚੰਦਿ ਮਾਰਿਓ ਅਹਿ ਰਾਵਨੁ॥ ਭੇਦੁ ਬਭੋਖਣੁ ਗੁਰਮੁਖਿ ਪਰਚਾਇਨੁ॥

In the above image, the robbing of the body by the five demons (greed, lust, avarice, anger and false attachment) and the murdering of the ego by the mind of a man is depicted. Parsurama, who was the sixth incarnation of Vishnu was defeated by Ram Chandra, the seventh incarnation, and hence he wails.<sup>19</sup> Guru Nanak creates the image of Rama's wailing when he was in exile and was separated from his wife and brother.<sup>20</sup> The image of constructing the bridge over sea between India and Sri Lanka, about Rama's coming into the world to save his wife from Ravana and the destruction of Ravana's ego by Rama are found in the Adi Granth.<sup>21</sup><sup>22</sup><sup>23</sup>

Brahma: God has created this world of ours. First of all there was water and water all around. "Kartapurkh" of the Adi Granth created air and the earth. Putting the fire and water together in the body of the human beings, he created the whole world. But the ancient Hindu mythology shows that it was 'Sirjanhar Prajapati' (who later became as 'Brahma') adopted the form of a Varah ("soor") and took the earth out of the water after He, in the form of air, flew over it and saw it from above. Then acquiring the

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19. Adi Granth, p. 953.

20. Ibid.

21. Adi Granth, p. 1041.

22. Adi Granth, p. 875.

23. Adi Granth, p. 224.



form of Kooram ("Kachhua"), created life.<sup>24</sup> But a thorough study of the mythology of the Indian people shows that these Varah, Kooram, Nursing, Rama and Krishna were the 'Vishnu's' in-carnations. About the birth of Brahma, it is said that Vishnu was lying in the water (before the creation of the earth) and in his navel there was a lotus and Brahma took birth from that lotus:

Brahma was born of the navel of Vishnu from which arose lotus, and he uttered the Vedas in a melodious tone.<sup>25</sup>

Brahma indulged in ego and had to suffer the loss of vedas.<sup>26</sup> Brahma is renowned as great even then he did not know the whole secrets of the universe.<sup>27</sup> Guru Nanak says that it was God, Himself, who incarnated Himself as Rama and cut off the head of the blind, ten-headed Ravana and incarnated as Krishna, chopped off the head of Kansa. It did not add to His greatness because these actions are comparatively the grains of sand.<sup>28</sup> Nanak wanted the people not to limit their devotion to these incarnations of God, but to the God Himself, who is at the root of all and the source of each and everything.<sup>29</sup> God created Brahma.

24. Hindu Mithihas Kosh (translation), pp. 57-63.

25. ਨਾਭਿ ਕਮਲ ਤੇ ਬ੍ਰਹਮਾ ਉਪਜੇ ਬੈਦ ਪੜਗਿ ਮੁਖਿ ਕੀਠਿ ਸਵਾਰਿ॥

ਮ.ਗ. ਪੰ. 489.

26. Adi Granth, p. 224.

27. Adi Granth, p. 1279.

28. Adi Granth, p. 350.

29. Adi Granth, p. 929.

Brahma, his sons and other gods sing His praises.<sup>30</sup>

Indra: Numerous persons in whom was a particle of His Power,  
became his prophets on earth as many Indras are at His Court.:

A myriad persons became his Prophet in whom was a  
particle of His Power;  
Yea, a myriad Indras stand at the Door of this Lord,  
my God. 31

The Nine incarnations of Vishnu were wielding His Powers.  
Lord Krishna, a hero of the proletarian class of his times,  
was blessed by God. Rama, at his Behest, shattered the ego  
of Ravana and killed him. The ignorant and innocent masses  
start worshipping these heroes as God. But the saint poets  
of the Adi Granth, clear the doubts and instruct the people  
to sacrifice themselves for the Lord who orders these gods  
to help the masses.<sup>32</sup>

Countless Indras, alongwith a large number of other  
gods, are reciting His praises standing at His Door.<sup>33</sup> Guru  
Ramdas creates an image of Indra trying to seduce Gautama's  
wife, Moon was sitting at the door as a watchman, Rishi  
Gautama returns from the river Ganga in the early hours  
of the morning, his cursing Indra and hence Indra's  
repentance because of the appearing of a thousand female  
organs upon his body:

30. Adi Granth, p. 347.

31. ਅਨਿਕ ਪੁਰਖ ਅਸਾ ਅਵਤਾਰ॥

ਅਨਿਕ ਇੰਦ੍ਰ ਉਡੇ ਦਰਬਾਰ॥ ਅ. ਗ. ਪੰ. 1235.

32. Adi Granth, p. 1285.

33. Adi Granth, p. 347.

Indra came to grief cursed (by Gautama) with a  
thousand marks resembling the female organ  
on his body) 34

Shiva:

Kabir's pen is so sharp that one cannot help  
praising him for his encyclopaedic knowledge, wisdom and  
wit. The following image shows his iconoclastic attack  
on the Hindu religious authorities, who leaving behind  
the essence, were concerned only with the shell of spirituality.

O Pandit, I saw thy Mahadeva too riding the white  
Nandi bull, cursing the Store-keeper for his  
bad food and killing his son. 35

In an image of waking up and serving at the Foot of  
God, Kabir gives expression to his religious philosophy.  
According to him, Namdeva and Jaideva of Kali age have  
attained the same spiritual position as Shiva had in the  
court of God. As Shiva is awake at God's Feet, Namdeva and  
Jaideva do not lag behind. They are also awake:

And Shiva, too, is Awake to Serve at God's Feet, 36  
And in the Kali age are Awake, Namdeva and Jaideva too.

34. ਸਰ-ਸਰ ਦਲ ਦੇ ਇੰਦੁ ਰੋਆਇਆ ॥

ਅ.ਗ. ਪੰ. 953.

35. ਪਾਂਡੇ ਤੁਮਰਾ ਮਹਾਦੇਉ ਧਉਣੇ ਬਲਦ ਚੜਿਆ ਆਵਤ ਦੇਖਿਆ ਥਾ ॥

ਮੋਦੀ ਕੇ ਘਰਿ ਖਾਣਾ ਪਾਕਾ ਵਾ ਕਾ ਨੜਕਾ ਮਾਰਿਆ ਥਾ ॥

ਅ.ਗ. ਪੰ. 875.

36. ਸੰਕਰੁ ਜਾਗੈ ਚਰਨ ਸੇਵ ॥

ਕਠਿ ਜਾਗੈ ਨਾਮਾ ਜੈਦੇਵ ॥

ਅ.ਗ. ਪੰ. 1193-94.

Guru Arjan creates the image of Shiva, besmearing his body with the ashes expressing the idea that God is unfathomable, unlimited and present everywhere.<sup>37</sup>

We find the image of Shiv Puri or Shiv Nagari which is the abode of Shiva. This is the view that ancient Indian mythology gives. Dr. Gopal Singh has interpreted Shiv Puri as the Self which is incorrect, because the images of the saint poets were firmly based upon the mythological, religious, social and cultural heritage of the Indian people. So, we agree with the interpretation of Gyani Badan Singh (translation by Badan Singh and others, under the supervision of the Raja of Faridkot), and Professor Sahib Singh. We give the image created by Guru Nanak:

I have seated in my Self and have forsaken all  
disputation and desire,  
And my horn is the Guru's Word and its music  
ever ringeth in mind mind.<sup>38</sup>

Vidura: Vidura was the son of a slave-girl.<sup>39</sup> Frightened by the austere look of the sage Vyasa, the queen sent the slave girl, disguised as the widowed queen, to share the bed of the sage. She was impregnated and gave birth to Vidura. He is known in Indian mythology for his great sense

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37. Adi Granth, p. 747.

38. ਸਿਵ ਨਗਰੀ ਮਹਿ ਆਸਣਿ ਬੈਠੀ ਕਲਖ ਤਿਆਗੀ ਬਾਦੁ ॥  
ਸਿੰਘੀ ਸਬਦੁ ਸਦਾ ਧੁਨਿ ਸੋਹੈ ਅਹਿਨਿਸਿ ਪੂਰੈ ਨਾਦੁ ॥

ਅ. ਗ. ਪੰ. 360.

39. Adi Granth, p. 999.

of impartiality, wisdom, righteousness and humility for he was redeemed.<sup>40</sup> Kabir, through an image, shows that Lord Krishna preferred to visit his home and refused Kaurava's offer to stay with them:

O King, how is one to go to thy Home?  
 When I've seen such immense Devotion of Vidura that  
 he, the poor one, is pleasing to my mind.  
 Thou hast been lured away by the illusory possessions  
 of elephants and knowest not God:  
 And so against thy milk, the water of Vidura seemeth  
 like Nectar to me. <sup>41</sup>

The development in imagery is directly linked with the cultural influences and the changing forms of images are not only the product of the changing consciousness of the age, but they also depend on the class character of the poet.

The Bhakti Movement in India is the movement started by the saint poets, who had a religious outlook, but they belonged to the lower castes. It is known to every body that, in India the religion and the interpretations of the religious texts was the monopoly of the Brahmanas who were the agents of the ruling classes, the feudal lords and their kings. The basic preaching was that the poor were

40. Adi Granth, p. 1192.

41. ਰਾਜਨ ਕਉਨੁ ਤੁਮਾਰੇ ਆਵੇ ॥ ਜੋਸੈ ਭਾਉ ਬਿਦਰ ਕੋ ਦੇਖਿਓ ਓਹੁ ਗਰੀਬੁ ਮੋਹਿ ਭਾਵੈ ॥  
 ਹੁਸਤੀ ਦੇਖਿ ਭਰਮ ਤੇ ਭੁਲਾ ਸੀ ਭਗਵਾਨੁ ਨ ਜਾਨਿਆ ॥ ॥ ਰਹਾਉ ॥  
 ਤੁਮਰੇ ਦੁਧੁ ਬਿਦਰ ਕੋ ਪਾਏ ਅੰਮ੍ਰਿਤ ਕਰਿ ਮੈ ਮਾਨਿਆ ॥



poor and the rich were rich simply for the reason that, in the previous births, their deeds were such, as the man reaps the crop sown in his previous births. One cannot challenge fate which is the Will of God and the Brahmanas had the birth-right to accept gifts from the poor and from the rich. The persons of the lower castes had no right to attend the religious ceremonies and were denied the right to worship God. Kabir attacked this ideology through his imagery:

If thou art a Brahman being born of a Brahman mother,  
Then why didn't you choose to be born in somewise  
different than the others?  
O how art thou a Brahman and I a low-caste?  
Is it that I have blood in my veins and thou  
hast milk? 42

Guru Ramdas creates the image of Vidura's house and conveys the idea that the persons of low castes like Vidura can attain a high status in spirituality and become the favourites of God:

Contemplating the Lord, men of low caste attained  
a high station:  
Yea, ask Thou Vidura, the son of a slave girl,  
with whom Krishna chose to allude. 43

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42. ਜੇ ਤੂੰ ਬ੍ਰਾਹਮਣੁ ਬ੍ਰਾਹਮਣੀ ਜਾਇਆ ॥ ਤਉ ਆਨ ਬਾਟ ਕਾਰੇ ਨਹੀ ਆਇਆ ॥  
ਤੁਮ ਕਤ ਬ੍ਰਾਹਮਣ ਹਮ ਕਤ ਸੂਦ ॥ ਹਮ ਕਤ ਨੇਹੁ ਤੁਮ ਕਤ ਦੂਧ ॥ ਅ. ਗ. ਪੰ. 324.

43. ਨੀਚੁ ਜਾਤਿ ਹਰਿ ਜਪੁਤਿਆ ਉਤਮੁ ਪਦਵੀ ਪਾਇ ॥  
ਪੂਛਹੁ ਬਿਦਰ ਦਾਸੀ ਤੁਏ ਕਿਸਨੁ ਉਤਰਿਆ ਘਰਿ ਜਿਸ ਜਾਇ ॥ ਅ. ਗ. ਪੰ. 733.

Ajamal: Ajamal, a great religious scholar, was famous far and wide. He married a prostitute<sup>44</sup> and started living outside the city. Once a sage stayed with him and while departing suggested him to name his son Narayan. The same he did. He loved his son very much. The common belief is shared by Guru Ramdas<sup>45</sup> and Guru Arjan<sup>46</sup>, and it is that by uttering the name of his son, he was emancipated. But it is illogical, unjust, unfounded, irrational and totally wrong. Guru Tegh Bahadur has correctly revealed that in the last years of his life, he was changed and became a staunch worshipper of God:

Ajamala became conscious of God at the end of his days and attained he to that state (of Bliss) in a moment which the yogis seek for a whole life. 47

This moment was not the first moment. It was not the first step on the spiritual journey but it was the last step. His worship of God, in his youth, neared him to the goal. But at that time, sex betrayed him and his ascend stopped. This last step was the deciding step that he took in his last days. The uttering of the

44. Adi Granth, p. 995.

45. Adi Granth, p. 981.

46. Adi Granth, p. 999.

47. ਅਜਮਲ ਕਉ ਜੀਤਿ ਕਲ ਮਹਿ ਨਾਰਾਇਣ ਸੁਧਿ ਆਈ ॥

ਜਾ ਗਤਿ ਕਉ ਜੋਗੀਸੁਰ ਬਾਛਤ ਸੋ ਗਤਿ ਛਿਨ ਮਹਿ ਪਾਈ ॥

ਅ. ਗ. ਪੰ. 902.

name of his son Narayan was not the last step, but it inspired him and helped him in gaining the lost ground by contemplating the Name and becoming virtuous. This<sup>48</sup> was the last step to reach the summit. Guru Tegh Bahadur<sup>49</sup> and Guru Arjan are of the view that Ajamal was emancipated by contemplating God in his last days.

Janamejaya: Mere references to mythological characters create images in our minds because with such characters are attached certain myths. Thus images are created in our minds. Janamejaya is a great war hero in our mythology. He was one of the four sons of the king, Parikshat and the queen Eravati.<sup>50</sup> He did not realise the Guru's word<sup>51</sup> and had to grieve on losing the right path:

Janamejaya, grieved that he lost the way,  
And only for one error in life, he became a sinner.<sup>52</sup>

Gajaraj: Gajaraj, a Gandharva, being cursed, became an elephant. He was seized by an Octopus. He, thereupon, prayed to God and was rescued by God who appeared in the form of Vishnu. This is a story found in Bhagwat Purana. To instruct the human being to dwell on His Name, Guru Nanak

48. Adi Granth, p. 1309.

49. Adi Granth, p. 1192.

50. Vishnu Purana 4/20/1, 4/21/1, and Bhagvat Purana 1/16/2.

51. Adi Granth, p. 225.

52. ਰੇਵੈ ਜਨਮੇਜਾ ਖੁਇ ਗਇਆ ॥  
ਏਕੀ ਕਾਰਣਿ ਪਾਪੀ ਭਇਆ ॥

ਅ. ਗ. ਪੰ. 954.

and Guru Tegh Bahadur use this Puranic study in their imagery.<sup>53</sup>

Gainka: Gainka, the harlot, coaching his devoted parrot<sup>54</sup> and thus herself uttering the Name of the Lord,<sup>55</sup> was emancipated.<sup>56</sup>

Prehlada: The story of Prehlada's unstained worship of God, Harnakashappa's resistance and ultimate defeat and death at the hands of Narsing (Man-lion) the Avatara of Vishnu, is a very popular story in Indian mythology. It deals with the suppression and exploitation of the innocent, and helpless saint at the hands of the king. Almost every prominent saint poet of the Adi Granth uses some portion of this story in his images. A critical study of the imagery in the Adi Granth reveals that the greatest influence of the story is on Guru Amardas. He creates the images of Prehlada going to the Pandas (teachers) and his insisting on writing nothing else but Gobind;<sup>57</sup> Sanda and Marka, his teachers, reporting the matter to the king,<sup>58</sup> his father; mother advising him not to utter the Name of Rama;<sup>59</sup> imprisoning him in a room and being attacked by

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53. Adi Granth, p. 1193.

57. Adi Granth, p. 1154.

54. Adi Granth, p. 981.

58. Adi Granth, p. 1133.

55. Adi Granth, p. 1192.

59. Adi Granth, p. 1154.

56. Adi Granth, p. 632.

Harnakashappa with a 'Gurj'<sup>60</sup>; his continuing to sing the Name of Rama.<sup>61</sup> Guru Nanak creates a series of dynamic images when he shows that ultimately, Prehlada was chained to an iron pillar. God, Himself, appeared in the form of a man-lion (Narsing), saved Prehlada and tore Harnakashappa with His Nails.<sup>62</sup> Saint Kabir also creates an image of the appearing of God, Himself, in the form of Narsing:

And lo, the God appeared in a terrible form out of the  
Iron Pillar,  
And tore Harnakashyappa, the king, with His Nails.<sup>63</sup>

Such images are exploited by the saint poets of Adi Granth because every generation always uses the literary treasures of the previous generations and thus enriches the present.

Dhruva : Dhruva started worshipping God at the tender age of five and contemplating the Name met God<sup>64</sup><sup>65</sup> Namdev<sup>66</sup> through an image shows that Dhruva and Narada were emancipated and they are living eternally in Heaven because they meditated over the Name.<sup>67</sup>

60. Adi Granth, p. 1154.

61. Adi Granth, p. 601.

62. Adi Granth, p. 224.

63. ਪ੍ਰਭ ਥੰਡੁ ਤੇ ਨਿਕਸੇ ਕੈ ਬਿਸਥਾਰ ॥

ਹਰਨਾਖਸੁ ਫੇਰਿਓ ਨਖ ਬਿਦਾਰ ॥

ਅ.ਗ. ਪੰ. 1194.

64. Adi Granth, p. 999.

65. Adi Granth, p. 1309.

66. Adi Granth, p. 1192.

67. Adi Granth, p. 874.



The emancipation of Ugar Sen;<sup>68</sup> the dishonouring of  
 Kansa,<sup>69</sup> Kasi and Chandoor; the saving of Gautama's wife,  
 Ahalya;<sup>70</sup> Durga's instructions to rely on the Name of the  
 Lord for emancipation;<sup>71</sup> Bhagiratha's bringing the Ganga to  
 life;<sup>72</sup> Drishtabuddhi's desire to destroy Chandarhansa, but  
 setting fire to his own house and killing his own son  
 instead;<sup>73</sup> Aja's (Ramchandra's grandsire) agony when he  
 was made to eat the dung he had given in charity;<sup>74</sup> Ten-  
 head/<sup>ed</sup> Ravana's being the king of the Lanka of Gold and his  
 wailing when he had to lose his Lanka;<sup>75</sup> the celestial  
 musician, Gandharva, a class of demi-gods, singing His  
 praises;<sup>76</sup> some of the images which the saint poets of the  
 Adi Granth exploited in their imagery in order to make  
 their spiritual experiences tangible for the ordinary masses.  
 These images are used very successfully in the proper  
 contexts. These are similes, metaphors and sometimes  
 mere references which do not flower into poetic images  
 as they are sensuous world pictures. It does not mean that  
 the basic qualities of poetic image are not in the above  
 images. One or two qualities are there in all of them.  
 Their beauty and success lie in their exploiting the  
 mythological sources.

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68. Adi Granth, p. 995.  
 69. Adi Granth, p. 225.  
 70. Adi Granth, p. 988.  
 71. Adi Granth, p. 874.  
 72. Adi Granth, p. 1263.

73. Adi Granth, p. 982.  
 74. Adi Granth, p. 953.  
 75. Adi Granth, p. 1158.  
 76. Adi Granth, p. 954.  
 77. Adi Granth, p. 1272.

The use of imagery concerning demons is found in the mythical contexts. But it is also used for the purpose of clarifying some contemporary matters of religious, social and cultural importance. References to the demons - Jarasindh,<sup>78</sup> Kaljavar, Rakatbij and Kalnem and to ghosts and goblins<sup>79</sup> are found in the Adi Granth. The main theme of these images is that the demons are killed by the God and the saints and the gods are saved. When, after churning the ocean with the mountain 'Meru' used as the churning stick and 'Basak Nag' as the churning string, the fourteen jewels were found, there arose a quarrel between the gods and the demons regarding the distribution of these jewels. God helped the gods in defeating the demons. Satta and Balwand, the bards of the Sikh community, use this image in their 'Var' :

He made the mountain (of consciousness) the churning-stick, and (single-mindedness) the Basak Naga, the churning string and so churned the ocean (the word). And thus he obtained the Fourteen Jewels(of wisdom), and with their Light Illumined the world . 80

The beauty is that this mythological image is used in a different context with a different purpose. The

78. Adi Granth, p. 224.

79. Adi Granth, p. 841.

80. ਮਧਾਣਾ ਪਰਬਤੁ ਕਰਿ ਨੇੜਿ ਬਾਸਕੁ ਸਬਦਿ ਰਿੜਕਿਉਨੁ ॥  
ਚਉਦਹ ਰਤਨ ਨਿਕਾਨਿਅਨੁ ਕਰਿ ਆਵਾਰਉਨੁ ਚਿਲਕਿਉਨੁ ॥

ਅ.ਗ. ਪੰ. 967.

idea conveyed through it is that the consciousness of the man, without duality, meditating over the word finds the jewel of eternal wisdom.

The five (lust, wrath, greed, false attachment and avarice) are named as garrulous and dreadful demons<sup>81</sup> and the man who becomes wise, following the true guru, smoothers these demons underfoot.<sup>82</sup>

The Elysian tree (of heaven) and the Kamdhenu (the milch-cow of the gods) are also exploited in imagery by the saint poets. Guru Nanak creates the image of his own home. In the courtyard the Elysian tree grows and Truth are its branches, leaves and fruit,<sup>83</sup> and Guru Arjan Dev says that dwelling on the Lord's Name is owning Kamdhenu (the milch cow of Gods).<sup>84</sup>

The great saintly mythological figures are also used in the imagery with the purpose of instructing the public to inculcate in them the godly qualities. Sukhdev, Balmik, Ambrik and others are some of the examples. Sukhdev was a devoted follower of Janak. Under his guidance, he<sup>85</sup> contemplated the Lord's Name and was awakened.<sup>86</sup> It means

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81. Adi Granth, p. 1030.

82. Adi Granth, p. 974.

83. Adi Granth, p. 503.

84. Adi Granth, p. 265.

85. Adi Granth, p. 995.

86. Adi Granth, p. 1193.

that he got light and found out the true path which leads to the mansion of God.<sup>87</sup> Balmik, a chandal, enjoyed the company of the saints and was emancipated.<sup>88</sup> Ambrik was emancipated and got "Abhai-pad" (the highest place of bliss) as he contemplated the Name.<sup>90</sup>

Daropadi, the wife of the five Pandavas, was to be dishonoured in the presence of the courtiers. The Kauravas won her in the game of gambling in which the Pandavas lost the whole kingdom as well. Lord Krishna came to her rescue.<sup>91</sup> The egotist Duryodhana lost his honour as he failed in his vicious and malicious attempt to denude her.<sup>92</sup> Guru Ramdas creates the image of saving Daropadi from being dishonoured by the Kauravas in the presence of the courtiers. It was God Who saved her through Krishna:

As Daropadi's shame Thou covered, though the demons  
had seized her by her forelocks.<sup>93</sup>

We find some images, mere sensuous world pictures and references to the contemporary saints : Namdev, Kabir, Trilochan, Sain, Sadna and Jaidev.<sup>94</sup> Guru Ramdas creates the image of Ravidas, loading and taking away the carcasses

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| 87. Adi Granth, p.218.  | 90. Adi Granth, p. 1105. |
| 88. Adi Granth, p.1192. | 91. Adi Granth, p. 988.  |
| 89. Adi Granth, p.999.  | 92. Adi Granth, p. 225.  |
93. ਜਿਉ ਪਕਰਿ ਦੇਪਤੀ ਦੁਸਟਾਂ ਅਨੀ ਚਰਿਚਰਿ ਨਾਜ ਨਿਵਾਰੇ ॥  
ਅ.ਗ. ਪੰ. 982.

94. Adi Granth, p.1106.

95. Adi Granth, p. 995.

on the cart and dealing in hides . It shows that he was emancipated by repairing to the Lord's Refuge.<sup>96</sup>

From the above mentioned images, the image created by saint Namdev flowers into a poetic image which has the qualities of fertility and familiarity in it:

The Golden cup, containing the nectar like milk,  
I placed before my God.  
The Lord seeing (my innocence) was amused,  
And proclaimed: "O Devotees thou art Enshrined in my heart."  
And lo, the God Drank the milk at my hands and then I was  
back to my abode.  
And thus did I see the Vision of God. <sup>97</sup>

"Babarbarani" of Guru Nanak is a rich source of imagery. It picturises the social, political, religious and cultural scene of his times. These images show that Babar invaded India just like the marriage party of sin comes.<sup>98</sup> In the battle, fought between these Mughals and the Pathans, the Mughal Army used guns whereas the elephants were used by the Pathans. The ordinary soldiers fought with swords:

The Moghals and the Pathans grappled with  
each other and the sword changed on the battle-field.  
And while the Moghals fired with their guns,  
the others put their elephants forward.<sup>99</sup>

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96. Adi Granth, p. 799.

97. ਸ੍ਰੋਇਨ ਕਟੋਰੀ ਅੰਮ੍ਰਿਤ ਭਰੀ ॥ ਨੈ ਨਾਮੇ ਹਰਿ ਆਗੈ ਧਰੀ ॥  
ਏਨੁ ਭਗਤੁ ਮੇਰੇ ਹਿਰਦੈ ਬਸੈ ॥ ਨਾਮੇ ਦੇਖਿ ਨਰਾਇਨੁ ਹਸੈ ॥

ਅ.ਗ. ਪੰਨੇ 1163-64.

98. Adi Granth, p.722.

99. ਮੁਗਲ ਪਠਾਣਾ ਭਈ ਨੜਾਈ ਰਣ ਮਹਿ ਤੇਗ ਵਗਾਈ ॥  
ਓਨੀ ਤੁਪਕ ਤਾਣਿ ਚਲਾਈ ਓਨੀ ਹਸਤਿ ਚਿੜਾਈ ॥

ਅ.ਗ. ਪੰਨੇ 418.



The use of imagery in expressing the spiritual, the divine and the abstract, does not heighten but loses its extra-ordinary, and super-natural lustre. It brings the celestial affairs to the terrestrial level. The idea and the ideal are concretised and become the 'object' and the 'real' respectively. The saint poets of the Adi Granth, being the poets of the masses, intentionally tried to bring the celestial to the level of the ordinary people so that the down-todden people might understand these higher spiritual affairs and thus become equal to the so-called pandits (the elite) of the age. The use of such images, actually, helps the saint poet because the purpose behind his poetic creation is to bring to the earth what belonged to the earth, but was made, mischievously, complicated and unintelligible by the shrewd Brahmins of the times. The saint poets were of the firm belief that God is the only Power behind the creation of the world and the whole of the universe. The thirty-three crores (the gods of the Hindu mythology) were not the Divine beings. Even Brahma, Vishnu and Shiva are deluded by the three modes.<sup>100</sup> They were created by God, Himself, and the so-called tenth incarnation (Rama) acted according to His dictates.<sup>101</sup> Guru Nanak conveys that God in His Will created all the ten incarnations and the gods like Brahma,

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100. Adi Granth, p. 852.

101. Adi Granth, p. 1279.

Vishnu and Shiva.<sup>102</sup>

Guru Arjan, through the image, conveys that Maya has overwhelmed the spheres of Indra, Shiva and Brahma and these worlds are not beyond the control of death.<sup>103</sup> Kabir clarifies it by creating the image that Maya has even pierced through the hearts of Shiva, Brahma and Indra.<sup>104</sup>

Saint Sadana has his own unique style of presenting the same view from quite a different angle. A carpenter married the king's daughter by assuming the garb of Vishnu with whom she had vowed to marry. When put to test, he came out victorious as he prayed to God to cover up his shame.<sup>105</sup> Through this image created by small images, Sadana wants to show the equality of a carpenter with Lord Vishnu. Guru Nanak stresses the point that these three (Brahma, Vishnu and Shiva) are also sick<sup>106</sup> and are soiled and uncleaned like the whole world.<sup>107</sup> Like the ordinary human beings, Indra, Brahma, Sanaka and Sanandana were emancipated by meditating over the Word<sup>108</sup> and the adversaries were slain.<sup>109</sup>

These mythological and historical figures form not only the individual or private imagery of a certain saint poet. These images are a part of the Indian culture that comes to us from the immemorial past and flows through

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102. Adi Granth, p.1037.

103. Adi Granth, p. 237.

104. Adi Granth, p. 872.

105. Adi Granth, p. 858.

106. Adi Granth, p.1153.

107. Adi Granth, p.1158.

108. Adi Granth, p.1125.

109. Adi Granth, p. 995.

the present to posterity. The mere reference to a myth or a mythic or historical personality starts a chain of small images in our minds that, coming together, form a bigger image - 'the image'. Such references can never cease to emerge as images because man cannot isolate himself from his cultural heritage. The cultural heritage has its roots in the sub-conscious and upto the un-conscious mind which is the store-house of premordial images. Henry Nash Smith, while discussing the American author Mark Twain, says that these transcendental figures are cultural and not merely private and individual images: "They were widely current in American literature and thought; They (the transcendental figures) are cultural, not merely private and individual images."<sup>110</sup>

#### Religion :

It was a tendency among the ancient Indian philosophers to personify natural phenomena and to bestow upon them an essence of spirituality. The elemental forces of nature (air, fire, water, etc.) which they encounter in their daily lives were named and deified in hymns. The reason of it all was that the actions and manifestations of these forces of nature created fear in the mind of the ancient man. For example, the phenomenon of fire is called, 'Agni';

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110. Henry Nash Smith, "Can American Studies Develop a Method" - a chapter included in the Book, "Studies in American Culture - Dominant Ideas and Images" by Joseph J. Kwiat (ed.)

John B. Alphonso-Karkala elaborates this point further when he says, "...the phenomenon of wind is 'vayu'; the phenomenon of sun is Surya; the phenomenon of the appearance of the colourful dawn is the coming of the beautiful goddess-Usha; the phenomenon of clouds breaking into rain is the work of Indira."<sup>111</sup> It shows that there is an intimate and close affinity and relationship between man, nature and God. The study of all the ancient literatures of the world, reveal that poetry deals with man's struggle to survive against the forces of nature. It also expresses man's wonder on the miraculous happenings that he experiences. The instinct of curiosity leads him to search the hidden regions so as to erect an image of God - an ideal figure - which is the artistic production of his poetic sensibility penetrating into the soul of everything around him.

"Poetry", says Shairp, " has three objects, which in varying degrees enter into it - Man, Nature and God. The presence of this last pervades all great poetry, whether it lifts an eye of reverence directly towards Himself, or whether the presence be only indirectly felt, as the centre to which all deep thoughts about Man and Nature ultimately tend." <sup>112</sup>

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111. John B. Alphonso-Karkala, An Anthology of Indian Literature. p.13.
112. Shairp (On Poetic Interpretation of Nature), quoted by Dr. M.M. Bhattacharjee, The Research Bulletin (Arts) of the University of the Punjab, English Literature No.14, p.5.

Adi Granth is the repository of the essence of Indian philosophy of about five centuries - the period which is the period of a religious revolution in Indian history. The Hindu religion, which had become merely a body of some set rites, ceremonies and formalities, was lacking soul. Brahmins were busy in the parasitic money collecting business which they called the so-called priesthood. The people of the lower classes, the exploited millions, were kept at a distance from the sacred religious books. The fear in the minds of the ruling exploiting classes and their faithful religious agents, the Brahmins was that if the pro-humanistic philosophic thoughts of the ancient religious texts came in the easy approach of the down-trodden people, they would, themselves interpret the religious texts and it will put into danger their thrones and the immorally grabbed religious authorities. The reason was that Maya had enslaved every body and no body cared for his duties towards his father, mother or husband/wife - what to talk of other human beings, religion and country. Guru Ramdas, through an image shows that everybody started behaving like goblins:

Nanak: the Kali age giveth birth to the goblins,  
The woman is their master, and their progeny is  
also their like. 113

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113. ਕੁਲੀ ਐਦਰਿ ਨਾਨਕਾ ਜਿਨਾਂ ਦਾਅਉਤਾਰੁ ॥

ਪੁਤ੍ਰ ਜਿਨ੍ਹਰਾ ਬੀਅ ਜਿਨ੍ਹਰੀ ਜੇਰੁ ਜਿਨਾਂ ਦਾ ਸਿਕਦਾਰੁ ॥

ਅ. ਗ. ਪੰ. 556.



The Adi Granth contains the humanistic ideology of the revolutionary saints who were preaching truth to the masses and were in an attempt to make spirituality within the easy reach of the ordinary people. The Adi Granth is a joint endeavour of the saint poets who wanted to interpret the ancient religious texts according to the changed circumstances. They also created some original philosophic thoughts in their verses which <sup>was</sup> were the very need of the day. So, these saint poets (the bards of the masses and for the masses) wrote with a purpose of erecting a pyramidal structure of religion which was in the service of the whole humanity.

The religion of the saint poets is very simple. <sup>From</sup> In their various images - appreciating or deprecating other religions or religious sects, we can form a body of religious thought. About the origin of the world, they say that there was dusk like atmosphere all around and from it, the universe was created by God. God is the Creator. All the gods - Brahma, Vishnu, Shiva and others, all the ten incarnations - Krishna, Rama, etc. are His creations. All the evil spirits like ghosts and goblins and also the whole world resided by various living species, are created by Him. The whole universe is His play and when He so wills, He patches up everything like a juggler. Maya and its five allies (false attachment, avarice, greed, lust and wrath) are the enemies of human beings. The saint

poets instruct the man to remain away from their snares and nets. Involvement in the world and its objects is contrary to the spiritual achievements. One is expected to love God and contemplate His Name. Religious formalism, caste-ism and dogmatism is denounced. There is no need of going to the pilgrim stations, because God is within the man, who is created by Him in His own Image.

After death one is to submit the accounts of his good and evil deeds to Dharamraja. No one can help the man at that time. The vicious persons are tortured and the saints are given honourable places at the court of God.

Human life is a blessing from God and one should not waste it away. Even the gods crave to take birth like human beings so that they may get one more chance to transcend spiritually. The saint poets advise the human beings not to usurp the rights of others but share their all with the fellow human beings. Higher social, religious and political morality is preached through images, which are used to pronounce their verdicts on the reality of the objective world around them. For example, Kabir paints the image of husband-wife relationship in the context of morality. If the wife does not grieve and feel sad at the death of her husband, Kabir doubts her love towards her husband. He opines that such a woman and her new lover cannot get peace here and hereafter.<sup>114</sup>

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114. Adi Granth, p. 871.

The following discussion will show that everything wrong, vicious and unethical in the religious, social, political, economic and cultural spheres is denounced and alternatives are suggested which will make the religious ideology of the saint poets crystal clear for us. The critical study of the various images will prove that the religion of the Adi Granth has all the characteristics and qualities of being a religion like the established religions of the world, for example: Christianity, Mohammedanism, Hinduism, etc.

The saint poets of the Adi Granth, the harbingers of the Religious Revival Movement (Bhakti Movement) in India, had a revolutionary task to perform. The Hindu religion with all its sects, had become a set of dogma, traditions, rites and rituals. The Indians had lost contact with the essence of religion and were only concerned with its form. Islam was also brought to India by the Muslim invaders and it spread with the efforts of Sufi saints especially Sheikh Farid. As Islam was the religion of the ruling class, the propertied class, it was full of viciousness, injustice and untruth. Justice and truth were sold and hypocritical muslim religious leaders were exploiting the poor masses. The qazis were busy doing forced conversion to Islam.

So, in such critical social conditions, the saint poets thought it better to attack both the religions - Hinduism and Islam. They voiced their views in their verse

against the hypocrisy, untruth, the worship of Maya and idols. According to them, religion has nothing to do with the outward appearance, it is the matter of the soul and concerns the change of the heart and not the change of dress.

They declared that to deprive one of one's due right is for the Hindu to eat the meat of a cow and for the muslim to swallow the flesh of a swine.<sup>115</sup> They were against the so-called worldly wisdom and wanted the people to serve the guru<sup>116</sup> by bringing water for him, to grind the corn for him, to wave the fan and to rub his feet, while contemplating the Name of the Lord.<sup>117</sup>

Mere bathing at the pilgrim station is condemned if one, before and afterwards, remains vicious and dirty at heart.<sup>118</sup> Such a bath is simply annoying the creatures<sup>119</sup> of water by bathing in it and worshipping the idols there by bathing them in the water.<sup>120</sup> Making the mind a temple, one should bathe at the pilgrim station of one's heart.<sup>121</sup> Going to the sacred rivers - Ganga, Godavari, Gaumti or going to the 'Kumbha' festival or visiting and bathing at any other pilgrim station - all these are not equal to the contemplation of the Name.<sup>122</sup>

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115. Adi Granth, p. 141.

119. Adi Granth, p. 973.

116. Adi Granth, p. 501.

120. Adi Granth, p. 904.

117. Adi Granth, p. 991.

121. Adi Granth, p. 795.

118. Adi Granth, p. 1151.

122. Adi Granth, p. 973.

Buddhism also condemns the idea of getting spiritual emancipation simply by dipping in the holy water or by torturing the human body. Dharmakirti, a great Buddhist philosopher says, "Accepting the authority of the Veda and someone as the creator, the desire of getting merit through the holy dip, the vanity of casteism and torturing the body to redeem the sins these are the five characteristics of stupidity."<sup>123</sup>

All the saint poets of the Adi Granth believe that the worship of God is not the torturing of the human body but the disciplining of our lives and thus transcending spiritually.<sup>124</sup> Inhaling, out-haling and holding of breath,<sup>125</sup> dyeing one's robes in ochre and wearing a special type of coat;<sup>126</sup> close-cropping one's hair and keeping a knotted tuft;<sup>127</sup> roaming about naked, keeping matted hair and practising yoga;<sup>128</sup> begging from door to door;<sup>129</sup> getting the ears torn and becoming a mendicant;<sup>130</sup> all these are of no avail. These are not the stepping stones on the

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123. Vedapramanyam kasyacit kartrivadah snane dharmechha lativadavalepah. Santaparamth papahanaya ceti dhvastaprajnanam panca lingani jadye.

- Dharmakirti

quoted by Rahul Sankrityayan, Chapter: Buddhist Dialectics, "Buddhism - The Marxist Approach", p.8.

124. Adi Granth, p. 1025.

125. Adi Granth, p. 1043.

126. Adi Granth, p. 1012.

127. Adi Granth, p. 1013.

128. Adi Granth, p. 1169.

129. Adi Granth, p. 1245.

130. Adi Granth, p. 1245.



transcendental spiritual way. Saint Kabir, using the vocabulary of yogis, discusses the pre-requisites for a religious man, in his image:

His coat is of wisdom, his needle of meditation,  
and his thread is of the contemplation of the Word.  
And of the five elements he maketh the deer-skin to  
sit on; yea, and he walketh on the Guru's path. 131

Guru Nanak, in many of his images, attacked the yogis and siddhas. Yoga is neither in the patched coat, nor in the yogis' staff, nor in besmearing oneself with ashes, nor in wearing big ear-rings, nor close cropping the head, nor in blowing the horn, nor in the psuedo-trances in the grave yards.<sup>132</sup> Saint Kabir attacks the yogis who cooked meat in one vessel, poured wine in the other and kept the company of a shameless, vicious and lustful woman - a prostitute.<sup>133</sup> Guru Nanak, in a very beautiful image talks of an ideal yogi who has all the qualities of a good seeker of truth:

Thy ear-rings Contentment, Humility thy bowl, thy wallet,  
'Intent on God' - the Ashes thou smear,  
And thought of death, the coat thou wear, Chastity thy  
way and faith, thy staff.  
And, if thou seekest the Ayee's path, the one in each  
and all thou hast to see,<sup>134</sup>  
And conquer the self in thee, the world then would thine be.

131. ਖਿਥਾ ਗਿਆਨ ਧਿਆਨ ਕਰਿ ਸੁਈ ਸਬਦੁ ਤਚਾ ਮਥਿ ਘਾਨੈ ॥

ਪੰਚ ਤਤੁ ਕੀ ਕਰਿ ਮਿਰਗਾਲੀ ਗੁਰ ਕੈ ਮਾਰਗਿ ਚਲੈ ॥

ਅ.ਗ. ਪੰ. 477.

132. Adi Granth, p. 730.

133. Adi Granth, p. 476.

134. ਮੁੰਦਾ ਸਤਿਖੁ ਸੁਰਮੁ ਪਤੁ ਝੋਨੀ ਧਿਆਨ ਕੀ ਕਰੀਦਿ ਬਿਭੂਤਿ ॥

ਖਿਥਾ ਕਾਨੁ ਕੁਆਰੀ ਕਾਇਆ ਜੁਗਤਿ ਡੰਡਾ ਪਰਤੀਤਿ ॥

ਆਈ ਪੰਥੀ ਸਗਲ ਜਮਾਤੀ ਮਨਿ ਜੀਤੈ ਜਗੁ ਜੀਤੁ ॥

ਅ.ਗ. ਪੰ. 6.

Both the Hindus and Muslims are criticised by Saint Kabir when he says that Hindus are worshipping their idols in vain and Muslims are bowing their head to the Kaaba for nothing.<sup>135</sup> If the Muslim is one eyed, the Hindu is blind of both. He denounces the uttering of the Name of Allah (God) at the top of the voice by the Qazi while standing on a minaret. He uses his power of wit when he humorously says that God is not dumb.<sup>136</sup> In order to propagate the idea that God is Omni-present, Kabir creates a dramatic image:

I was going as a pilgrim to the Kaaba, and on the way  
I met with God (unaware),  
And He quarrelled with me saying: Who told you I was  
(only) there? 137

Guru Nanak says that a Qazi, telling the beads of a rosary and muttering the Name of Allah, sits in judgement upon others. He quotes from the sacred Quran, but when his palm is greased, he forgets all and does injustice.<sup>138</sup> In fact we do not find even a single image condemning Islam as a religious ideology. The set traditions, formalism and ceremonial type of worship are condemned. Guru Nanak, in the following image, paints the picture of the ideal life of a

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135. Adi Granth, p. 654.

136. Adi Granth, p. 875.

137. ਕਬੀਰ ਹਜ ਕਾਬੇ ਹਉ ਜਾਇਬਾ ਆਗੈ ਮਿਲਿਆ ਖੁਦਾਇ ॥  
ਸਾਈ ਮੁੜ ਸਿਉ ਨਰਿ ਪਰਿਆ ਤੁਝੈ ਕਿਨਿ ਫੁਰਮਾਈ ਗਾਇ ॥

ਅ. ਗ. ਪੰ. 1375.

138. Adi Granth, p. 951.

saintly Muslim:

Let Mercy be thy mosque, Faith thy prayer mat and  
honest living thy Quran.  
Humility thy circumcision; and good conduct thy fast.  
Thus dost thou become a (true) Muslim.  
If pious works be thy Kaaba, and Truth thy teacher  
and good deeds thy prayer.  
And if thy rosary be of His Will, the Lord, yea, will  
keep thy Honour". 139

Brahmans are denounced because they wear the sacred thread but wield the knife. On their foreheads are the saffron marks but inwardly they are the butchers of the world. They cleanse their mouths, but their minds are impure.<sup>140</sup> Brahmans also feel arrogant and proud of their higher caste. Buddhism is the first religion to denounce it: "As the great streams", the sacred books of Buddhism put in the mouth of the exalted one, "O disciples, however, many they be, the Ganga, Yamuna, Aciravati, Sarabhu, Mahi, when they reach the great ocean, lose their old name and their old descent, and bear the only name, 'the great ocean', so also my disciples, these four castes, nobles, brahmanas, vaisyas, sudras, when they, in accordance with the law and doctrine which the order has preached, forsake their home and go into homelessness, lose their own name and their old paternity, and bear only one designation, 'ascetics', who follow the son of the Sakya house", quotes Debiprasad Chattopadhyaya.<sup>141</sup>

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139. ਮਿਹਰ ਮਸੀਤਿ ਸਿਦਕੁ ਮੁਸਲਮਾਨੁ ਹਕੁ ਹਨਾਲੁ ਕੁਰਾਣੁ ॥  
ਸਰਮ ਸੁਨਿਤਿ ਸੀਨੁ ਰੋਜਾ ਰੋਹੁ ਮਸਲਮਾਣੁ ॥  
ਕਰਣੀ ਕਾਬਾ ਸਚੁ ਪੀਰੁ ਕਨਮਾ ਕਰਮ ਨਿਵਾਜ ॥  
ਤਸਬੀ ਸਾ ਤਿਸੁ ਭਾਵਸੀ ਨਾਲਕ ਰਖੈ ਨਾਜ ॥ ਅ. ਗ. ਪੰਨੀ 140-141.

140. Adi Granth, pp. 471-72.

141. Debiprasad Chattopadhyaya, Chapter "Some Problems of Early Buddhism", Buddhism - The Marxist Approach, p. 10.

Saint Kabir creates a very successful image of a wooden sculpture. When it was carved, the sculptor placed his foot on its chest. Had that god been true, it would have devoured the sculptor.<sup>142</sup> The alternative is suggested by Guru Nanak through an image:

If one's Way be the Dhoti, and the Awakened mind the  
freshly plastered kitchen square, and Deeds the  
saffron-mark.  
And if one's Food be of Love; then rare is such a  
devotee of God. 143

In the above image, again, we find that the saint poets were not against the basic philosophy of Hinduism, but they sharply denounced its practice. Kabir criticises the Pandits by creating the image <sup>of</sup> the <sup>who</sup> people follow blindly in the foot-steps of the Pandits and they reach no where. But the real steep path is treaded upon by Kabir - the path which is very difficult and hard to scale.<sup>144</sup>

Namdev also humorously criticises the Gayatri by creating the image of some cattle spoiling the field and the peasant's beating them with a stick.<sup>145</sup> Guru Arjan creates a very beautiful and artistic image when, with this image, he serves the great purpose of pronouncing a verdict on the reality of Hindu religion. In the image of making

142. Adi Granth, p.479.

143. ਜੁਗਤਿ ਧੋਤੀ ਸੁਰਤਿ ਚੜ੍ਹਿਆ ਤਿਲਕੁ ਕਰਨੀ ਹੋਇ ॥  
ਭਾਇ ਭੋਜਨੁ ਠਾਨਕਾ ਵਿਰਨਾ ਤ ਕੋਈ ਕੋਇ ॥

ਅ. ਗ. ਪੰ. 1245.

144. Adi Granth, p.1373.

145. Adi Granth, p. 875.

a rosary, Guru Arjan wants the Brahman to make God the thread, the Beads, the knot and the top Bead of the rosary.<sup>146</sup> In this image the idea of the omnipresence of God is propagated.

#### Dirt and Dust :

The 'dust-image' is used in many ways. The world which is the play of Maya, is all dust except the name of God. The human body is compared to dust in the imagery of these saint poets. One is instructed to be the dust of the feet of the saint. Dust is also presented, through images, in its idiomatic expression. The love of the family and friends and abandoning Lord's Name reduces one to dust.<sup>147</sup> Vanity and egoism,<sup>148</sup> egoism and Maya,<sup>149</sup> the mouth of the slanderer<sup>150</sup> asking for something except the God,<sup>151</sup> the face of the egocentric who is full of lust and wrath,<sup>152</sup> forsaking the Name of God<sup>153</sup> and getting involved in the world around us<sup>154</sup> - is all the play of the dust and nothing profitable comes out of it all for the emancipation of the human soul. Guru Nanak creates a very impressive image in which he shows that the dust is covering the whole of the world, its activities and the human body also rolls in dust when the soul flies from it.<sup>155</sup> Kabir is wonder-struck why man is straying away

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146. Adi Granth, p. 102.

147. Adi Granth, p. 1006.

148. Adi Granth, p. 868.

149. Adi Granth, p. 570.

150. Adi Granth, p. 818.

151. Adi Granth, p. 962.

152. Adi Granth, p. 586.

153. Adi Granth, p. 1003.

154. Adi Granth, p. 530.

155. Adi Granth, p. 1240.



from the path and is forsaking the Lord. He compares it to the devil play of dust.<sup>156</sup> Namdev answers to this question of Saint Kabir, saying that it is all because of Maya and the fool (man) does not understand that riches, earth and human body - all of them turn to dust.<sup>157</sup> Man does not concentrate over the Name and instead involves himself in the vain strife and thus, at the time of death, remorsefully mixes with the dust,<sup>158</sup> turns to dust lying in the grave and thus this worm of filth, abide in filth,<sup>159</sup> eat filth and is enveloped by filth.<sup>160</sup> Namdev creates a very successful, meaningful and purposeful image of yoking the human body to the cart laden with dust. The slowly moving cart moves fast when the mind's bullock is whipped with the Word. The loved body goes to the river bank (Guru) and the Washerman washes it clean of dirt:

At first (the body's) Dust laden cart creaketh slowly along;  
 And then the (mind's) Bullock is whipped (with the word)  
 and lo, it runneth,  
 Yea, the loved body goeth to wash its clothes (of sin).  
 And goeth to the (Guru's) Riverbank, driving the (mind's)  
 Bullock along. 161

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156. Adi Granth, p. 792.

157. Adi Granth, p. 1252.

158. Adi Granth, p. 933.

159. Adi Granth, p. 488.

160. Adi Granth, p. 116.

161. ਸਹਜਿ ਅਵਲਿ ਧੁਰਿ ਮਲੀ ਗਾਫੀ ਚਲਤੀ ॥

ਪੀਛੈ ਤਿਨਕਾ ਨੈ ਕਰਿ ਹਾਂਕਤੀ ॥

ਜੈਸੇ ਪਨਕਤ ਝੁਟਿਟਿ ਹਾਂਕਤੀ ॥

ਸਹਿ ਧੋਵਨ ਚਲੀ ਨਾਭੁਲੀ ॥

ਅ. ਗ. ਪੰ. 1196.

Applying the dust of the Saint's feet on the forehead burns off the poison of lust and wrath.<sup>162</sup> Guru Ramdas in an image shows that even the slanderer does others the kindness of washing their dirt off and these worms (the slanderers) drink that dirty wash.<sup>163</sup> Forsaking ego and desire and by becoming the dust of the saints' feet, one transcends so high as to see God with one's own eyes in the company of the saints.<sup>164</sup> Guru Arjan is of the opinion that applying the dust of the saint's feet on the forehead earns one the merit of bathing at all the pilgrim stations,<sup>165</sup> as it is this dust alone that purges us of our impurities.<sup>166</sup>

One thing is very important about the ideology of all the saint poets and that is that none of them was against any religion and the way that such a religion preaches to the human beings for attaining the ultimate goal - emancipation. But they all wage a relentless war against the worn-out traditions, religious practices, rituals and rites and the out-dated forms of worship, which diverts the attention of the human beings from God and create such an atmosphere of confusion, illusion and perplexity that the devotee strays away from the true path and wanders in the wilderness of the wood of various forms of worship. For example,

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162. Adi Granth, p. 531.

163. Adi Granth, p. 507.

164. Adi Granth, p. 391.

165. Adi Granth, p. 1212.

166. Adi Granth, p. 1263.

the image of a yogi besmearing his body with ashes is very beautifully created by Guru Nanak. Outwardly, the hypocritical yogi besmears his body with ashes, but within him are the demons of wrath and ego.<sup>167</sup> One should be dust of the feet of those who have a living faith in One(God) alone.<sup>168</sup>

Mohammedanism, as an ideology and religious philosophy, is not at all criticised. Guru Arjan wants a Muslim to remain a muslim, being a true Muslim and not a hypocrite. He is advised to inculcate in him the quality of being humble by becoming the dust for others to tread upon and eating only by earning with the right means. Such deeds would wash his uncleansed mind in the waters of his heart:

Eat only what is earned with the right means,  
And Wash thy unclean(mind) in the river of the heart.<sup>169</sup>

#### Metals:

In Adi Granth, we find that the saint poets have very often exploited the imagery concerning metals. The reason being that gold and silver symbolise wealth and riches, whereas the image of iron being converted into gold with the touch of philosopher's stone as a simile for the ordinary man becoming a pure man of gold by coming in contact with

167. Adi Granth, p. 1043.

168. Adi Granth, p. 1099.

169. ਹਰੁ ਹਨਾਨੁ ਬਖੋਰਹੁ ਖਾਣਾ ॥  
ਦਿਨੁ ਦਰੀਆਉ ਧੋਵਹੁ ਮਿਲਾਣਾ ॥

ਸ. ਗ. ਪੰ. 1084.

the guru. Guru Nanak, in an image, shows that the kitchen square and the pitchers be of gold and the square be marked with a line of silver.<sup>170</sup> This gold and silver is false<sup>171</sup> and is dust because one does not remember the Name if he owns them..<sup>172</sup> Guru Nanak shows that everything is to mix with dust in the end:

The gold and silver, one treasureth, are as poison and dust,  
One is renowned as rich, but Duality wastes him away.<sup>173</sup>

It is only the Guru who can save one from the evil of duality. Saint Ravidas creates the image of the philosopher's stone touching iron and converting it into gold:

He, meeting with the Guru, the Philosopher's Stone,  
is torn not by Duality.<sup>174</sup>  
He, who knoweth the Lord(thus) and then uttereth His Name.

Guru Arjan creates the image in which he shows that one might be owning all the treasures of the world, being the money lender of the money-lenders possessing lakhs of maunds of gold and silver, having high mansions, swift-footed horses and everything that one desires to own, but<sup>175</sup> these material things are of no avail to him after death.

170. Adi Granth, p. 1169.

171. Adi Granth, p. 992.

172. Adi Granth, p. 884.

173. ਸੁਇਨਾ ਰੁਪਾ ਸੰਚੀਐ ਧਨੁ ਕਾਚਾ ਬਿਖੁ ਛਾਰੁ ॥

ਸਾਹੁ ਸਦਾਏ ਸੰਚਿ ਧਨੁ ਦੁਬਿਧਾ ਹੋਇ ਖੁਆਰੁ ॥

ਅ. ਗ. ਪੰ. 937.

174. ਖਰਚੈ ਰਾਮੁ ਰਵੈ ਜਉ ਕੋਈ ॥

ਪਾਰਸੁ ਪਰਸੈ ਦੁਬਿਧਾ ਨ ਹੋਈ ॥

ਅ. ਗ. ਪੰ. 1167.

175. Adi Granth, p. 374.

He has to cross the sea of the water of fire with no shore in sight and he, remorsefully, cries as he feels tortured.<sup>176</sup>

The man, who considers gold and iron alike and does not think of gold as a precious metal is in the image of God.<sup>177</sup> The reason is that after owning gold, silver and riches, one becomes egocentric, arrogant and selfish and thus loses faith in God. He has the power to live a luxurious life and becomes lustful and <sup>is</sup> attached to the three modes of Maya. Guru Tegh Bahadur instructs us to consider such gold as dust, if it robs us of the love and fear of the Lord.<sup>178</sup> The fear of God destroys the impurities of the evil and vicious minds just as the metal is purged of its impurity through fire.<sup>179</sup> Guru Nanak, through an image, clearly says that the possession of all the material manifestations of Maya are the real cause of forgetting God:

Gold and silver are enjoyable, so are pearls and rubies: 180  
But these, too, are Thy-given; and yet, I love them, not Thee.

Guru Amardas is of the opinion that, with the Guru's grace, the burning desert is turned into a cool refuge and the rusted iron is transmuted into gold.<sup>181</sup>

176. Adi Granth, p. 1287.

177. Adi Granth, p. 1123.

178. Adi Granth, p. 633.

179. Adi Granth, p. 949.

180. ਸੁਇਨਾ ਰੁਪਾ ਚੰ ਗੁਨਾ ਮੋਤੀ ਤੇ ਮਾਣਿਕੁ ਜੀਉ ॥  
ਮੇ ਵਸਤੁ ਸਹਿ ਦਿਤੀਆ ਮੇ ਤਿਨੁ ਸਿਉ ਨਾਇਆ ਚਿਤ ਜੀਉ ॥

ਅ.ਗ. ਪੰ. 762.

181. Adi Granth, p. 994.



Establishing that God is Omni-potent and Omni-present, Guru Ramdas says that He Himself is the iron, the philosopher's stone and the gold.<sup>182</sup> Guru Nanak says that the dust of the saint's feet, when it is anointed on one's countenance has the power of a philosopher's stone.<sup>183</sup> Even the company of the saints is like a philosopher's stone<sup>184</sup> with which one is changed into gold and achieves supreme bliss.<sup>185</sup>

The habit of stealing gold by the goldsmith while<sup>186</sup> forging; the canopies decked with gold at the time of marriage;<sup>187</sup> gifting away gold, weight for weight with many things as<sup>188</sup> lands, wife, horses, elephants; parting away with all the gold<sup>189</sup> is of no avail without the Lord's Name.

Namdev cannot be deceived by giving gold to him,<sup>190</sup> as he knows that even the kings, collecting heaps of gold<sup>191</sup> had to pass away and Maya could not help them in attaining immortality.

The human body is pure gold, if the Guru wills and<sup>192</sup> there is the essence of God (the swan-soul).<sup>193</sup> Guru Amardas paints in words the image of such a body of gold which is decked with the saddle of gold, sparkling with the jewel of the Name which are studded in it:

The golden body is bedecked with the saddle of gold,  
Studded with the Jewel of the Lord's Name. <sup>194</sup>

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| 182. Adi Granth, p. 552. | 188. Adi Granth, p. 973.  |
| 183. Adi Granth, p. 930. | 189. Adi Granth, p. 986.  |
| 184. Adi Granth, p. 505. | 190. Adi Granth, p. 1166. |
| 185. Adi Granth, p. 411. | 191. Adi Granth, p. 654.  |
| 186. Adi Granth, p. 873. | 192. Adi Granth, p. 1221. |
| 187. Adi Granth, p. 477. | 193. Adi Granth, p. 1256. |

194. ਦੇਹ ਕੰਢ ਜੀਨੁ ਸੁਵਿਨਾ ਰਾਮ ॥ ਜਿਉ ਹਰਿ ਹਰਿ ਨਾਮੁ ਰਤਨਾ ਰਾਮ ॥

ਮ. ਹ. ਪੰ. 576.

But this beautiful body is wasted away by the sense of "I-am-ness".<sup>195</sup> The human tragedy is that greed and dust are destroying the body as flux melts the gold.<sup>196</sup> Guru Ramdas wants us to overcome our egoistic self, to contemplate the Name of God and with Guru's grace, our 'body' would become of pure gold (symbolically sanctified and physically strong remaining without pains and maladies) -<sup>197</sup> and thus one's soul gets merged in God. One should beat up one's mind and should test it on the touchstone of Name.<sup>198</sup> Kabir, in his images, exploits the objects such as the utensils made of bronze and copper.<sup>199</sup> Guru Nanak creates a very beautiful image of iron melting in the furnace and its recasting. Metaphorically, it means the purging of the egocentrics who are to suffer again and again the tortures of births and deaths:

As the iron is melted in the furnace, and then recast,  
So is the evil-doer cast into the womb again and again.<sup>200</sup>

The above image reveals that the human birth takes place with the purpose of purifying the soul and the human life is given to us to do virtuous deeds so that we can transcend, spiritually, and thus, being emancipated, remain

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195. Adi Granth, p. 776.

196. Adi Granth, p. 932.

197. Adi Granth, p. 833.

198. Adi Granth, p. 872.

199. Adi Granth, p. 1123.

200. ਜਿਉ ਆਰਣਿ ਨੇਰਾ ਪਾਇ ਤੰਨਿ ਘੜਾਈਐ ॥

ਤਿਉ ਸਾਕਤੁ ਜੋਨੀ ਪਾਇ ਭਵੈ ਭਵਾਈਐ ॥

ਅ. ਗ. ਪੰ. 752.

eternally in Heaven.

The boat made of iron (evil deeds of the vicious persons) gets sunk in the mid-stream, but it is the wooden bark of the Lord in which even the iron (egocentric, the lovers of Maya if they seek the refuge of God) swims across.<sup>201</sup> Eating steel without teeth; practising the Word and thus enjoying the world which is hard for the egocentrics; overcoming the three modes of Maya and thus eating the steel (meaning the impossible can be made possible) are possible only if one concentratedly meditate over the Name. Guru Nanak creates a very beautiful image of a Sword of Truth sacrificing a man and, as a result of it his getting merged in God:

If Truth be the sword and Truth its steel,  
Then whatever it cutteth (for oneself) is of infinite Glory,  
Yea, if it be sharpened on the whetstone of the Word,  
And kept soft in the Sheath of Virtue,  
Then if the Sheikh surrenders his head to the sword,  
His blood of greed floweth out,  
And lo, his life is fulfilled and he's yoked to God,  
And Mergeth he in God's Vision at the Lord's Gate. <sup>202</sup>

201. Adi Granth, p. 799.

202. ਸਚ ਕੀ ਕਾਤੀ ਸਚੁ ਸਭੁ ਸਾਰੁ ॥ ਘਾੜਤ ਤਿਸ ਕੀ ਅਪਰ ਅਪਾਰ ॥  
ਸਬਦੇ ਸਾਣੁ ਰਖਾਈ ਨਾਇ ॥ ਗੁਣ ਕੀ ਬੇਕੈ ਵਿਚਿ ਸਮਾਇ ॥  
ਤਿਸ ਦਾ ਕੁਠਾ ਹੋਵੈ ਸੇਖੁ ॥ ਨੇਹੁ ਨਬੁ ਨਿਕਥਾ ਵੇਖੁ ॥  
ਹੋਇ ਹਨਾਨੁ ਨਗੈ ਹਕਿ ਜਾਇ ॥ ਨਾਨਕ ਦਰਿ ਦੀਦਾਰਿ ਸਮਾਇ ॥

ਅ. ਗ. ਪੰ. 956.

Path:

In the Adi Granth, path means the way that leads to the mansions of the Lord, the path through which the Lord is expected to visit the place of the separated Bride and the path of Maya that leads one to the wrong and opposite direction. It is the Will of the God to show one the path or to lead one astray from the true path.<sup>203</sup> If it is so written on one's forehead, one comes back to the right path after getting lost in the treacherous path of Maya.<sup>204</sup> Sheikh Farid creates the image of the treacherous and dreadful path through which the human soul has to cross after death:

The(treacherous) path (in the Yand) saddens me,  
For 'tis sharper than a dagger: finer than a hair.  
I have to walk on this way alone,  
Sayeth Farid: " O God, be Thou with me that I Cherish  
Thy Path as soon as may be.<sup>205</sup>

In Katha Upanishad, we find the difficult path of the realization of the 'self'. This path is imaged as the sharp edge of a razor: "The sharp edge of a razor is difficult to pass over; thus the wise say the path (to the Self) is hard".<sup>206</sup>

Forsaking ego and the sense of 'myself' and 'thyness' is not a child's play. It is like walking on the path that is as sharp as the edge of the sword.<sup>207</sup> Wondrous

203. Adi Granth, p. 952.

204. Adi Granth, p. 1099.

205. ਵਾਟ ਹਮਾਰੀ ਖਰੀ ਉਡੀਕੀ॥ ਖੰਨਿਅਹੁ ਤਿਖੀ ਬੁਰੁਤੁ ਪਿਏਣੀ॥  
ਉਸੁ ਉਪਰਿ ਹੈ ਮਾਰਗੁ ਮੇਰਾ॥ ਸੇਖ ਫਰੀਦਾ ਪੰਥੁ ਸਮਾਰਿ ਸਵੇਰਾ॥

ਅ. ਗ. ਪੰ. 794.

206. Katha Upanishad, Third Valli, Ist. Adhyaya, quoted by John B. Alphonso-Karkala, An Anthology of Indian Literature, p. 58.

and strange are the ways of the saints who tread on this path.<sup>208</sup> They have the awakened soul, enlightened mind and strong will-power. Ravidas creates a successful image of the path (the world) that is treacherous and steep. The bullocks yoked to the cart of the human body, are weak and the soul requests God to save his capital stock.<sup>209</sup> But when one becomes conscious that one is on the true path and all other paths lead to the devil, he gracefully walks with calculated steps on it and instructs others to walk leisurely and carefree<sup>ly</sup> on this path singing the praises of the Lord.<sup>210</sup> There is no doubt that in the wondrous woods (of the world), the paths are dangerous because of tumult and confusion, but one, enraptured with extreme joy, roams about on the paths.<sup>211</sup> Only the Gurmukh knows the right<sup>212</sup> path and it is guru alone who shows the path to the strayers.<sup>213</sup>

An image with an emotional appeal, of the helpless and passionate Bride praying the saints to tell her the path is created by Guru Ramdas:

How is my Beauteous Lord to be met, o dears, 214  
Show me the way, ye Saints of the Lord, and I follow ye on.

208. Adi Granth, p. 918.

209. Adi Granth, p. 345.

210. Adi Granth, p. 983.

211. Adi Granth, p. 520.

212. Adi Granth, p. 602.

213. Adi Granth, p. 864.

214. ਮੇਰੇ ਸੰਦਰੁ ਕਹਰੁ ਮਿਲੈ ਕਿਤੁ ਗਲੀ॥  
ਹਰਿ ਕੇ ਸੰਤ ਬਤਾਵਹੁ ਮਾਰਗੁ ਹਮ ਪੀਛੈ ਨਾਗਿ ਚਲੀ॥

ਮ. ਗ. ਪੰ. 527.



215

The love of illusion and Maya; lust, wrath, pride  
 216  
 and love of the self; forsaking the Lord's Name - all  
 lead one astray on the wrong path and one falls into the  
 hell.<sup>217</sup> The path that leads to the dreadful and terrifying  
 hell is very narrow and dangerous. Guru Nanak creates  
 an image of this path and the dangerous hell:

Here he commands as he wills, but in the Yond  
 he passeth through a narrow strait, 218  
 And naked he is driven to hell and struck with terror is he.

Guru Ramdas creates a very beautiful and 'heart-touching'  
 successful image in which the groom (God) is expected to  
 come and the young beautiful bride (soul) is waiting for  
 him impatiently standing ever on the way side.<sup>219</sup> She  
 is standing on the roof of the house with tears in her eyes  
 looking at the path through which He is expected to come.<sup>220</sup>  
 Kabir's image of this situation is one of the best images  
 found in the whole of the Adi Granth:

The Bride gazes at the pathway, sighing and with  
 tearful eyes.  
 Her heart is satiated not, yea, with firm steps (she  
 standeth) longing for the sight of her Lord.  
 O black crow, fly up and convey my distress to my love.  
 That I meet Him instantly, yea, my Beloved and Lord. 221

215. Adi Granth, p. 1193.

216. Adi Granth, p. 818.

217. Adi Granth, p. 1225.

218. ਹੁਕਮ ਕੀਏ ਮਨਿ ਭਾਵਦੇ ਰਾਹਿ ਭੀੜੈ ਅਰੀ ਜਾਵਣਾ॥

ਨੰਗਾ ਦੇਸਕਿ ਚਾਲਿਆ ਤਾ ਦਿਸੈ ਖਰਾ ਭਰਾਵਣਾ॥

219. Adi Granth, p. 449.

ਅ. ਗ. ਪੰ. 471.

220. Adi Granth, p. 624.

221. ਪੰਥੁ ਨਿਹਾਰੈ ਕਾਮਨੀ ਨੋਚਨ ਭਰੀ ਨੈ ਉਸਾਸਾ॥

ਉਰੁ ਨ ਭਾਜੈ ਪਗੁ ਨਾ ਖਿਸੈ ਹਰਿ ਦਰਸਨ ਕੀ ਆਸਾ॥

ਉਡਹੁ ਨ ਕਾਗਾ ਕਾਰੇ॥ ਬੇਗਿ ਮਿਨੀਜੈ ਅਪੁਨੇ ਰਾਮ ਪਿਆਰੇ॥

ਅ. ਗ. ਪੰਨੇ 337-38.

Colour:

Red is the colour of the Lord and getting dyed in it, one is attuned to Him.<sup>222</sup> He is not conscious of the objective world around him and is lost in contemplating the Lord and thus is absorbed in "Samadhi" - complete concentration upon the Word. D.N.Sharma gives a psychological interpretation of this stage of mind in which man is lost in the Name: "The larger vision of Dr. Jung contemplated the possibility of the unconscious being the ultimate fact of life rather than a mere phenomenon of 'suppressed desires'. The highest reach and consummation of consciousness is, according to him, a relapse into, or a complete immersion in, the original unconscious Principle, a fact corroborated by the experience of Indian yogis who discovered the fulfilment of life's reaches in 'Samadhi' which is only another name for apparent non-existence or the unconscious."<sup>223</sup>

If one is lost in the meditation of the Lord and forgets oneself,<sup>224</sup> one is attuned to the Lord, like a fish in her love with water.<sup>225</sup> Bowing whole-heartedly, at the feet,<sup>226</sup> and uttering the Name,<sup>227</sup> one is coloured in the colour of the Lord and thus is purified of one's viciousness.<sup>228</sup>

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222. Adi Granth, p. 807.

223. D.N.Sharma, Panjab University Research Bulletin, p.5.

224. Adi Granth, p. 1059.

225. Adi Granth, p. 1117.

226. Adi Granth, p. 1150.

227. Adi Granth, p. 1017.

228. Adi Granth, p. 523.

Such a man is free from worries and feels as if he is awake after a long slumbering of many births.<sup>229</sup> Guru Amardas creates the image of such a person who is feeling the bliss of merging in God:

Nanak: one is Imbued with (coloured in) the Lord's Love, and Revelleth in His Joy, when one is Attuned to the Lord. 230

Being dyed in the colour of the Love of the Lotus feet, of God, one's fears and doubts are dispelled.<sup>231</sup> The colour of the love and fear of the Lord makes one get lost in Him.<sup>232</sup> They contemplate the Name in the company of the saints and are brought back to the True Home by the Guru:

In the Society of the Saints, Nanak is Blest with Bliss. And he is brought back to his Home through the perfect Guru's Door. 233

The word of the Guru is the embellishment and the bride (soul) enjoys the spouse.<sup>234</sup> Guru Amardas creates the image of a Bride who is dyed spontaneously in the colour of the Lord and is thus merged in Him:

229. Adi Granth, p. 1148.

230. ਨਾਨਕ ਰੰਗਿ ਰਵੈ ਰੰਗਿ ਰਾਤੀ ਜਿਨਿ ਹਰਿ ਸੇਤੀ ਚਿਤੁ ਨਾਇਆ॥

ਅ. ਗ. ਪੰ. 771.

231. Adi Granth, p. 964.

232. Adi Granth, p. 1066.

233. ਸਾਧ ਸੰਗਿ ਨਾਨਕਿ ਰੰਗੁ ਮਾਇਆ॥  
ਘਰਿ ਆਇਆ ਪੂਰੈ ਗੁਰਿ ਆਇਆ॥

ਅ. ਗ. ਪੰ. 806.

234. Adi Granth, p. 771.

Wondrous is our Lord, He Filleth(dye-eth) us in his  
Love - all too spontaneously:  
Yea, the Bride is Imbued with the Lord's Love if she  
Mergeth in His very being. 235

Guru Arjan uses the 'colour image' metaphorically,  
for single-mindedness and thus to gather the immense riches  
of the Name:

Thy Devotees, O Lord, Contemplate Thee single-mindedly  
in Thy Love.  
Yea, I've ingathered the Lord's Riches of which there's  
no end. 236

The colour of the Lord cannot be washed away and  
it never fades.<sup>237</sup> Guru Nanak says that the colour of such  
a Bride does not fade away who has the fear and love of the  
Lord in her mind.<sup>238</sup> When the very home is dyed in Bliss,  
the minds feel crippled and hence unable to move about. Ramanand  
in the image shows that the human mind when attuned to the  
Lord, attains peace and bliss:

O, where am I to go, when Bliss is in my very Home?  
Lo, my outgoings have ceased, and my mind(as if) hath been  
crippled. 239.

235. ਸੋ ਸਹੁ ਮੇਰਾ ਰੰਗੁ ਨਾ ਰੰਗੇ ਸਹਜਿ ਸੁਭਾਇ॥  
ਕਾਮਣਿ ਰੰਗੁ ਤਾ ਚੜੈ ਜਾ ਪਿਰ ਕੈ ਅੰਕਿ ਸਮਾਇ॥  
ਅ. ਗ. ਪੰ. 756.

236. ਭਗਤ ਅਰਾਧਹਿ ਏਕ ਰੰਗਿ ਗੋਬਿੰਦ ਗੁਪਾਲ॥  
ਰਾਮਨਾਮ ਧਨੁ ਸੰਚਿਆ ਜਾ ਕਾ ਨਹੀ ਸੁਮਾਰੁ॥  
ਅ. ਗ. ਪੰ. 816

237. Adi Granth, p. 644.

238. Adi Granth, p. 1280.

239. ਕਤ ਜਾਇਐ ਰੇ ਘਰਿ ਨਾਨਕ ਰੰਗੁ॥  
ਮੇਰਾ ਚਿਤੁ ਨਾ ਚਲੈ ਮਨੁ ਭਇਓ ਪੰਗੁ॥  
ਅ. ਗ. ਪੰ. 1195.

Red:

They, who, meeting with the Guru, sing the Lord's  
Praise, are dyed deep in Red, the colour of Bliss.<sup>240</sup>

Guru Arjan says that meeting with the Guru and  
uttering the Name of the Lord under guru's guidance, one  
is dyed in the red - the colour of the Lord. Only the  
<sup>242</sup>  
fortunate persons get this privilege of being dyed in the  
everlasting red colour and are saved from the false  
colours which fade away so soon.<sup>243</sup>

A critical study of this section of imagery shows  
that Guru Amardas is very much inclined towards the use  
of the colour-images and it shows that his perception was  
very much sensitive so far as its comparison to the other  
poets of the Adi Granth, is concerned. He creates the  
image that "Suha" the false red colour of robes (the colour  
of safflower) does not help us in reaching the Mansions  
of the Lord. He advises us to cast off the red robes and  
to love the Lord by being dyed in His colour. Thus obeying  
the instructions of the Guru, one's body and mind are dyed  
red, which is the colour of the Lord.<sup>244</sup> In the following  
image, Guru Nanak reveals that "Suha" the colour of Maya

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240. ਸੇ ਨਾਨ ਭਏ ਗੁਰੈ ਰੰਗਿ ਰਾਤੇ ਜਿਨ ਗੁਰ ਮਿਲਿ ਹਰਿ ਹਰਿ ਗਾਇਆ॥

ਅ. ਗ. ਪੰ. 1003.

241. Adi Granth, p. 807.

242. Adi Granth, p. 808.

243. Adi Granth, p. 1089.

244. Adi Granth, p. 787.



is nothing but an illusion:

The red robes (of Maya) are like the night's dream,  
like a garland without a string. <sup>245</sup>

And a woman who is dressed in these red robes is  
wasted away by evil deeds.<sup>246</sup> Guru Amardas shows that she  
cannot meet the groom (God)<sup>247</sup> and this false illusion of  
"Suha" robes also vanishes like the shade of a tree<sup>248</sup>.

The "Chachoola" colour (the red colour of Lala-flower  
shade): The imagery of Guru Ramdas reveals that he is  
very much fascinated by this colour. He creates the image  
of getting the fast red colour from the Guru:

Yea, such is the fast colour, like Lalla's, that the  
body receiveth from the Guru.<sup>249</sup>

There is no doubt that every body craves to be dyed  
in it, but only those who turn Godwards, are dyed in the  
red of the Lalla-flower<sup>250</sup> and they enjoy, in mind and body,  
the bliss of meeting the Lord.<sup>251</sup>

Guru Nanak creates an image of a bride who has dyed  
his mattress in the red of Lalla flower (Metaphorically,  
it means that she is emotionally attached in the passionate  
love of the groom (God):

245. ਸੁਹਾ ਰੰਗੁ ਸੁਪਨੈ ਨਿਸੀ ਬਿਨੁ ਤਲੈ ਗਲਿ ਹਾਰੁ॥

ਅ. ਗ. ਪੰ. 786.

246. Adi Granth, p. 786.

247. Ibid.

248. Adi Granth, p. 786.

249. ਹਰਿ ਚਾਕੁਰਿ ਰੰਗਮਿਣੈ ਗੁਰੁ ਸੋਭਾ ਹਰਿ ਰੰਗਿ ਚਨੁਣੈ ਰਾਂਗਾ॥

ਅ. ਗ. ਪੰ. 985.

250. Adi Granth, p. 732.

251. Adi Granth, p. 488.

Round thy ears are the curls(of hair), And round thy  
neck the garlands of pearls. 252  
And decked is thy red mattress with the red Lalla-flower.

"Kasumbha "Colour of Safflower: The colour of Safflower  
is false and it lasts for a few days. 253 Farid advises us  
not to touch it as it will burn the hand. 254 Guru Arjan, says  
that this illusory colour of the Safflower deceives us and  
we have to repent afterwards:

Sayeth Nanak: "I've forsaken my Dear Friend, my God,  
being lured by the false colour of Safflower. 255

256  
These remorseful feelings overpower us and we realise  
that Maya is an illusion like the colour of Safflower and the 257  
love of the egocentrics is transient. 258 Guru Arjan wants us  
not to be misled by these false appearances. 259

Black: The black colour is especially used for the  
egocentrics and selfish persons who are living the animal  
existence and their 'inner-self' is black. 260 Guru Nanak,  
through a beautiful image advises us to colour our inner-selves  
in the fast colour of madder. 261

The forehead of a slanderer is blackened here and  
hereafter. 262 The persons who have turned their backs

252. ਕਾਨੀ ਕੁੰਡਲ ਗਲਿ ਮੋਤੀਅਨ ਕੀ ਮਲਾ॥  
ਨਲ ਨਿਹਾਲੀ ਫੂਨ ਗੁਨਾਨਾ॥

ਅ. ਗ. ਪੰ. 225.

253. Adi Granth, p. 751.

254. Adi Granth, p. 794.

255. ਮਿਤੁ ਪਿਆਰਾ ਨਲਕ ਜੀ ਮੈ ਛਡਿ ਗਵਾਇਆ ਰੰਗਿ ਕੁਸਤਿ ਭੁਨੀ॥

ਅ. ਗ. ਪੰ. 963.

256. Adi Granth, p. 777.

259. Adi Granth, p. 809.

257. Adi Granth, p. 645.

260. Adi Granth, p. 1284.

258. Adi Granth, p. 985.

261. Adi Granth, p. 1279.

262. Adi Granth, p. 1137.

on God, are imaged by Guru Ramdas as having blackened faces like the thieves:

Yea, blackened are their faces like thieves,  
who have turned their backs on God and  
like not the Glory of the Guru. 263

Guru Nanak, the genius poet, uses the green colour for the purpose of giving the description of the natural scene and also showing the happiness of the human beings, whereas the white colour is exploited in imagery to show the saintly qualities, especially innocence and devotion. He instructs us to obey the Guru and to meditate over God as it is the only way to colour oneself red like madder, meaning that one becomes virtuous and God-conscious.<sup>264</sup>

#### Music :

After the study of the imagery in the Adi Granth, one feels wonder-struck on finding how vast, intimate and mature experience the saint poets had of the objective reality around them. They came from the lower strata of society and hence had the bitter but fruitful experience of life in their struggle for existence. This action of imagery covers the general images about music, dancing and vocal and instrumental music. These saint poets composed their verse

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263. ਸੇ ਹਰਿ ਕੇ ਚੋਰ ਵੇਖੁ ਮੁਖ ਕਾਲੇ ਜਿਨ ਗੁਰ ਕੀ ਪੈਜ ਨ ਭਾਇ॥

ਅ. ਰ. ਪੰ. 881.

264. Adi Granth, p. 729.

in various 'Ragas' which show how specialised and perfect they were in the knowledge of Indian music. They also exploited the popular tunes which the bards of their times used while reciting their ballads before the ordinary public.

Guru Arjan creates a very successful "Image" which emerges from a collection of short images. It depicts very artistically, a situation in which the bridegroom enters the house of the bride at the time of the marriage and an atmosphere of happiness is created:

In my mind is bliss and in my innerself rings the  
music of Gladness because my beloved Lord has entered  
my house and has thus quenched all my Thirst.  
My friends are singing the marriage-songs and all my  
kinsmen and friends are in bloom. 265

Instrumental Music: The saint poets used in their images, almost all the musical instruments popular in India at that time. 266 267 268  
Veena, drum, 'kingri' ( a stringed instrument), 269 270 271 272 273  
rebeck, flute, yogi's horn, organ, timbrel and cymbals are used by them in imagery. The musical instrument of feathers is used by Namdev in an image which shows that Gobind seated on a 'Garura' was playing upon that instrument:

265. ਮੇਰੈ ਮਨਿ ਅਨਦੁ ਭਇਆ ਜਾਉ ਵਜੀ ਵਾਧਾਈ॥  
ਬਰਿ ਨਲੁ ਆਇਆ ਪਿਆਰਾ ਸੁਭ ਤਿਖਾ ਬੁਝਾਈ॥  
ਮਿਲਿਆ ਤ ਨਲੁ ਕੁਪਲੁ ਠਾਕੁਰੁ ਸਖੀ ਮੰਗਨੁ ਗਾਇਆ॥

ਅ. ਗ. ਪੰ. 247.

266. Adi Granth, p. 351.  
267. Adi Granth, p. 1272.  
268. Adi Granth, p. 709.  
269. Adi Granth, p. 934.

270. Adi Granth, p. 62.  
271. Adi Granth, p. 145.  
272. Adi Granth, p. 350.  
273. Adi Granth, p. 477.

But lo, here cometh Govind Seated on a Garura,  
And playing upon an instrument of feathers. 274

In Katha Upanishad, Second Adhyaya, Sixth Valli, we find the image of the blowing of a flute with the purpose of revealing the higher spiritual affairs: "As one draws the wind from the reed, the wind is there in the flute(reed), but it is the blowing of the wind that makes a sound, and a controlled blowing makes the music (Dr. Radha Krishna's translation). 275

Kabir talks about the symphony of the Word and Guru Arjan, in an impressive image, uses many musical instruments as orchestra. In the dance and singing, which the compassionate Lord is to watch, the hands of the devotee are the cymbals, his eyes/<sup>are</sup>the tamburine, his forehead is the rebeck and his ears produce the sweet music of the flute. His tongue sings the Word and around his ankles are <sup>276</sup>the ankle bells. It shows that Guru Arjan was highly interested in music and was well-versed in it. It is also proved by his compilation of the Adi Granth by arranging the verses of the various saint poets according to various ragas.

274. ਪਾਖੰਤ ਬਜ ਬਜਾਇਨਾ॥ ਗੁਰੂ ਚੜ੍ਹੇ ਗੋਬਿੰਦ ਆਇਨਾ॥

ਅ. ਗ. ਪੰ. 1166.

275 . John B. Alphonso-Karkala, An Anthology of Indian Literature,  
276. Adi Granth, p.884. p.63.



The ringing of the Unstruck Melody of the Word is a  
<sup>277</sup>  
 symbol of God's abode and His Music and it rings in the  
 cave of the body as depicted in an image by Guru Amardas:

Sayeth Nanak: "The Lord Placing the Soul in the cave <sup>278</sup>  
 of the body Caused the air to Make the Music(of life).

It raises the questions what type of sound-image this  
 Unstruck Melody produces? What are the musical instruments  
 that produce this sound? When does the Unstruck Melody ring?  
 From his own individual experience, Kabir says that when he ~~suck~~  
 sucked in and locked the breath inside the Tenth Door, which  
 is coloured wholly in the colour of God, the Unstruck  
 Melody of the Word rang there and then.<sup>279</sup>

About the musical instruments which produce the  
 Unstruck Melody, we find different opinions of different  
 saint poets. For example, Kabir is of the opinion that  
 it is produced through "Kingri", a stringed instrument.<sup>280</sup>  
 Namdev says that this subtle and soft music is produced  
 through the flute.<sup>281</sup> Guru Arjan gives this opinion that  
 the Unstruck melody is the music of the drum. Guru Nanak  
 reveals that the Unstruck melody is the music of Void(Sunnya).<sup>283</sup>  
 The critical study of the images show that the Unstruck  
 melody is the symphony of the five sounds. At one place

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277. Adi Granth, p. 974.

278. ਕਰੈ ਨਾਨਕੁ ਹਰਿ ਧਿਆਵੈ ਜੀਉ ਗੁਣਾ ਅੰਦਰਿ ਰਖਿ ਕੈ ਵਾਜਾ ਪਵਣੁ ਵਜਾਇਆ॥  
 ਅ. ਗ. ਪੰ. 922.

279. Adi Granth, p. 972.      282. Adi Granth, p. 1272.

280. Adi Granth, p. 92.      283. Adi Granth, p. 944.

281. Adi Granth, p. 988.

Guru Nanak forms the image of the five strains of music<sup>284</sup> ringing within one unstruck and at another place we find that God-made Divine-Music is the symphony of the five sounds which ring sweetly within one.<sup>285</sup>

Saint Kabir, very beautifully, creates the mystery play in which the elephant is the rebeck player, the bull plays the timbrel, the crow beats the cymbals, the donkey dances and the he-buffalow stages the play.<sup>286</sup> Guru Nanak clearing the shadows and dusk, makes the picture of spirituality clear by advising the man to make intellect the organ, love of the Lord the tamburine, truth and contentment - the two cymbals, constantly gazing-at-Him the ankle bells, and thus stilling duality, the subtle music (Unstruck melody) is created:

If intellect be thy organ, and Love thy tambourine,----  
Truth and Contentment - let these be thy two cymbals.  
And to see him ever -let-this be thy ankle-bells.  
To still duality - let this be thy subtle music. 287

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284. Adi Granth, p. 764.

285. Adi Granth, p. 1040.

286. Adi Granth, p. 477.

287. ਵਾਜਾ ਮਤਿ ਪਖਵਜੁ ਭਾਉ॥ ...  
ਸਤੁ ਸਤਿਖ ਵਜਹਿ ਦੁਇ ਤਾਲ॥  
ਪੈਰੀ ਵਾਜਾ ਸਦਾ ਨਿਹਲ॥  
ਰਾਗੁ ਨਦੁ ਨਹੀ ਦੁਜਾ ਭਾਉ॥

ਸ. ਗ. ਪੰ. 350.

Vocal Music: Guru Nanak creates a mental image, when he says that the worldly wise persons call him a ghost and the man who is out of step (Betāla)<sup>288</sup> meaning that he is not attuned with the world which is in reality the play of Maya. This image seems so small and ignorable on the first reading, but it becomes absorbing when we start meditating over it. The critical study of this image proves that it has the quality of fertility to the extent that this image expands and flowers upto the limits of our knowledge. The vocal music of the Bard (Dhādi) who is ever singing the praises of the Lord and humbly admitting that he is His<sup>289</sup> bard who ever hears and utters His Words,<sup>290</sup> is the music that helps one in getting emancipated. These two images of "Dhādīs" have a provincial appeal as the Dhadīs (bards who sing with two small drums and a stringed instrument, called, 'Sarangi') are quite popular among the peasantry of Panjab and Haryana. It increases the value of the poetic creation as poetry with all its imagery is a cultural creation. The use of imagery concerning the popular professions, instruments and occupations causes social images, which are the joint property of a group of people living at one place.

Dancing:

The study of this section reveals that maximum number of images in instrumental and vocal music concerns God and

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288. Adi Granth, p. 991.

289. Adi Granth, p. 962.

290. Adi Granth, p. 950.

His worship. In the dancing-images, the saint poets give us many images regarding dancing and not dancing to the tune of Maya. Maya is dancing its devil-dance and instigates every one to be vicious. She entices the whole world and also the sun and the moon - the heavenly bodies. The tinkling of its ankle-bells rankles vice within the human beings:<sup>291</sup>

Lo, Maya danceth its devil-dance and yoketh everyone  
to Vice; yea, she enticeth away even the sun and  
the moon;  
And when she tinkle her ankle-bells, Evil rankles within  
us; yea, its myriad gestures bewitch and beguile  
every one but God.

This successful image is so suggestive, so brief and so meaningful that it fascinates, thrills and creates emotional sensations in us. Guru Nanak creates a beautiful image of the thumping of the drum of the Word. With it the other musical instruments of the orchestra like cymbals etc. attunes them to it and the human mind dances to the tune of the Kali age and the music produced by its ankle-bells is attuned to the thumping of the drum of this world:

The desires of the heart clamour like the cymbals and ankle-bells, with them Thumps the drum of the world:  
The mind(Narada) dances to the tune of this Kali-age.<sup>292</sup>

291. ਕਰਤ ਕੇਨ ਬਿਖੈ ਮੇਨ ਚੰਦ ਸੂਰ ਮੋਹੈ॥

ਉਪਜਤਾ ਬਿਕਾਰ ਦੁੰਦਰ ਨਉਪਰੀ ਝੁੰਨਤਕਾਰ ਸੰਦਰ ਅਨਿਗ ਭਾਉ ਕਰਤ ਫਿਰਤ ਬਿਨੁ  
ਗੋਪਲ ਧੋਰੈ॥

ਅ. ਗ. ਪੰ. 1231.

292. ਤਲ ਮਦੀਰੇ ਘਟ ਕੇ ਘਾਟ॥

ਦੋਨਕ ਦੁਨੀਆ ਵਾਜਹਿ ਵਾਜ॥

ਨਾਰਦੁ ਨਾਚੈ ਕਲਿ ਕਾ ਭਾਉ॥

ਅ. ਗ. ਪੰ. 349.

Commenting sharply on the religious men of his days, Guru Nanak says that the Gurus and the followers were dancing and playing the musical instrument for the sake of bread. The dust falls in their matted hair.<sup>293</sup> It is dancing to the tune of bread alone and not as a way of meditating God in order to attain a higher state of spirituality. About these hypocrites who are wearing garbs of saints and dancing before gods, Guru Arjan creates the image that they observe some religious code only to earn their bread.<sup>294</sup>

Guru Nanak, through a beautiful image of dancing, persuades the human mind to dance whole heartedly and devotedly before the Guru.<sup>295</sup> When one is out to dance, why is one veiling one's face. Here again Guru Nanak instructs man to know himself, break the pitcher of false attachment with the world and to dance to the tune of the Word.<sup>296</sup> From the world of husband-wife relationship, such a newly wedded wife, who loses herself in her Lord is an ideal beauty having the most fascinating, beautiful and attractive eyes. She is dancing to the tune of God - her groom and her silvery ankle-bells tinkle and produce a soft and harmonious music.

#### Heaven and Hell Imagery:

Guru Nanak, an unparalleled poet of Panjabi literature, sums up the whole philosophy of human life in this simple but intense image in which he shows that only the good deeds of

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293. Adi Granth, p. 465.

294. Adi Granth, p. 1003.

295. Adi Granth, p. 506.

296. Adi Granth, p. 1112.



a person are helpful in life-after-death. The creation of the horrible hell and the dreadful way leading to it, serves the purpose of making the people conscious about the fruit of goodness and the punishment of viciousness:

Beauteous is the form (of life), but one leaveth it  
in the world.  
And(then) one is rewarded for one's own deeds, good or bad.  
Here he commands as he wills, but in the Yond he  
passes through a narrow street.  
And naked he is driven to the hell, and struck with  
terror is he.  
Yea, committing sin, one cometh to grief.<sup>297</sup>

This dynamic image is very successful and familiar. It impresses upon us that the death and the way through which the soul is to pass through are both very dangerous and dreadful. The image of the dreadful hell in which the sinful soul is thrown and the process of coming and going is very beautifully painted by Guru Arjan. According to him, even the gods are not free from the grip of time:

Thou performest pilgrimage, yagnas, oblations to fire.  
But in ego, thy sins multiply.  
And thou art subject to heaven and hell and art cast  
into the womb again and again.  
Neither the abode of Shiva, nor Brahma, nor Indira  
is eternal and moveless.  
And without service of the Lord, one attaineth not Peace.  
Yea, the worshippers of Maya but cometh and goeth. 298

297. ਕਪੜ ਰੂਪੁ ਸੁਹਾਵਣਾ ਛਡਿ ਦੁਨੀਆ ਅਦਰਿ ਜਾਵਣਾ॥  
ਮੰਦਾ ਚੰਗਾ ਆਪਣਾ ਆਪੇ ਹੀ ਕੀਤਾ ਪਾਵਣਾ॥  
ਹੁਕਮ ਕੀਏ ਮਨਿ ਭਾਵਦੇ ਰਾਹਿ ਭੀੜੈ ਅਗੈ ਜਾਵੈਣਾ॥  
ਨੰਗਾ ਦੇਜਕਿ ਚਾਲਿਆ ਤਾ ਦਿਸੈ ਖਰਾ ਡਰਾਵਣਾ॥ ਕਰਿ ਅਉਗਣ ਪਛੋਤਾਵਣਾ॥

ਅ. ਗ. ਪੰਨੇ 470-71

298. ਰੋਮ ਜਗ ਤੀਰਥ ਕਏ ਬਿਚਿ ਹਉਮੈ ਬਧੇ ਬਿਕਸ॥  
ਨਰਕੁ ਸੁਰਗੁ ਦੁਇ ਭੁੰਚਨਾ ਹੋਇ ਬਹੁਰਿ ਬਹੁਰਿ ਅਵਤਾਰ॥  
ਸਿਵਪੁਰੀ ਬ੍ਰਹਮ ਇੰਦੁ ਪੁਰੀ ਨਿਹਚਲੁ ਕੋ ਬਾਉ ਨਾਹਿਬ॥  
ਬਿਨੁ ਹਰਿ ਸੇਵਾ ਸੁਖੁ ਨਹੀ ਹੋ ਸਾਕਤ ਆਵਹਿ ਜਾਹਿ॥

ਅ. ਗ. ਪੰ. 214.

The saint-poets believe that after death the soul goes to the court of God. One is punished if greedy and does not love the Name.<sup>299</sup> Egocentrics are hungry and wander about in all directions without the Name and suffer tortures at the hands of Yama. They are to bear the pains of births and deaths time and again.<sup>300</sup> These vicious persons, as imaged by Guru Amardas, are like a deserted lady who does not attain to the castle of the Lord and wails.<sup>301</sup> The double-minded bride is dirty and vicious and hence cannot get a place at the Court of God.<sup>302</sup> Guru Ramdas creates the image of such a person being punished in the other world:

And, lo, they're punished at the Yama's door, and  
also at the Lord's Court. 303

Liars and wicked persons are forcibly thrown out of the Lord's court.<sup>304</sup> But under Guru's advice if one utters the Name of God, he is saved.<sup>305</sup> He again gets a place at the Lord's Court.<sup>306</sup> The persons who are attuned to the Name of the Lord, are honoured at the Eternal Court of God.<sup>307</sup> Guru Nanak creates a vivid image of entering the court of the Lord.<sup>308</sup>

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299. Adi Granth, p. 1155.

300. Adi Granth, p. 607.

301. Adi Granth, p. 559.

302. Adi Granth, p. 639.

303. ਉਇ ਜਮ ਦਰਿ ਬਧੇ ਮਾਰੀਅਹਿ ਹਰਿ ਦਰਗਹ ਮਿਲੈ ਸਜਾਇ॥

ਅ. ਗ. ਪੰ. 996.

304. Adi Granth, p. 427.

307. Adi Granth, p. 1252.

305. Adi Granth, p. 493.

308. Adi Granth, p. 945.

306. Adi Granth, p. 1023.

309. Adi Granth, p. 1024.

Guru Nanak, through a series of images, shows that Dharamraja's duty is to keep the accounts of all the persons. The vicious persons, the sinners and egocentrics are imprisoned by him (Dharamraja). Their faces are blackened and they are forcibly sent to Hell:

Nanak: Creating the world of life, and Implanting the Name within it, God made it the Dharma's Seat. Before it only Truth is judged true: and sinners are picked and marked out as such. The false ones find no refuge: their faces are blackened. Yea, they are marched off to hell. 310

Dr. Trilochan Singh in his Essay : Theological Concepts of Sikhism, defines hell. According to him, "Hell is the corrective experience through lower lives in which the hardened core of the ego of wicked people suffers in a continuous cycle of births and deaths in lower lives".<sup>311</sup>

Dr. Trilochan Singh bases this view on the study of Rag Maru (Adi Granth). He follows the literal meanings and does not try to reach the essence. In the following images, Guru Nanak uses 'hell' metaphorically:

- (i) The worshipper of Maya passeth through the hell of eighty four lakh species. 312
- (ii) In the (body's) cage, in which liveth the (mind's) Ghost, one suffereth immense sorrow; And enveloped by Darkness, one is wasted away in hell.<sup>313</sup>

310. ਨਾਨਕ ਜੀਅ ਉਪਾਇ ਕੈ ਨਿਖਿ ਨਵੈ ਧਰਮ ਬਹਾਨਿਆ॥  
ਉਥੈ ਸਚੇ ਹੀ ਸਚਿ ਨਿਬੜੈ ਚਟਿ ਵਖਿ ਕਢੈ ਜਜਮਾਨਿਆ॥  
ਥਾਉ ਨ ਪਾਇਨਿ ਕੂੜਿਆਰ ਮੁਹ ਕਾਢੈ ਦੇਜਕਿ ਚਾਨਿਆ॥ ਅ. ਗ. ਪੰ. 463.

311. Trilochan Singh(Dr.), "Theological Concepts of Sikhism" included in the book - Sikhism, Punjabi University, Patiala,

312. ਚਉਰਾਸੀਹ ਨਰਕ ਸਾਕਤੁ ਭੋਗਾਈਐ॥

ਅ. ਗ. ਪੰ. 1028.

313. ਪ੍ਰੇਤ ਜਿਹ ਮਹਿ ਦੁਖ ਘਨੇਰੇ॥  
ਨਰਕਿ ਪਚਹਿ ਅਗਿਆਨ ਅਧਿਰੇ॥

ਅ. ਗ. ਪੰ. 1029.

Dr. Trilochan Singh fails to understand the concept of hell as depicted in the Adi Granth. The belief of the saint poets is that hell is a separate and invisible place. Guru Ramdas in Var of Vadhans clears it through the image:

He weareth evil, eateth evil; yea, feedeth he himself  
upon evil.  
He earneth Pain here and, dying, he falleth into hell.<sup>314</sup>

At another place, hell is used symbolically for the womb by Guru Arjan.<sup>315</sup>

Hell is also used as a simile in the following image by Guru Arjan:

Being without the Lord is like suffering the pangs of hell;  
so, my mind is Pierced through by His Lotus-Feet.<sup>316</sup>

The use of hell as a simile proves that it has a separate existence. Namdev also accepts hell as a separate place from our world, which is proved in his image of depicting the pursuit of Maya and accumulation of wealth leading one to the hell.<sup>317</sup> Kabir, while proving that pride hath a fall, creates the image of the ditch of Hell:

He who prideth on his self walketh on thorns, and  
those prick and no one can draw them out.  
And the man crieth out of Pain here, and then falleth  
into the pit of hell.<sup>318</sup>

314. ਬਿਖੁ ਖਾਣਾ ਬਿਖੁ ਪੈਨਣਾ ਬਿਖੁ ਕੇ ਮੁਖਿ ਗਿਰਾਸੁ॥

ਜੇਰੈ ਦੁਖੈ ਦੁਖੁ ਕਮਾਵਣਾ ਮੁਇਆ ਨਰਕਿ ਨਿਵਾਸੁ॥

315. Adi Granth, p. 1207.

ਅ. ਗ. ਪੰ. 586.

316. ਹਰਿ ਬਿਨੁ ਜੋ ਰਹਣਾ ਨਰਕੁ ਸੋ ਸਹਣਾ ਚਰਨ ਕਮਲ ਮਨੁ ਬੇਧਿਆ॥

ਅ. ਗ. ਪੰ. 1122.

317. Adi Granth, p. 1165.

318. ਕਰੈ ਗੁਮਾਨੁ ਚੁਭਹਿ ਤਿਸੁ ਸੁਨਾ ਕੈ ਕਾਢਨ ਕਉ ਨਾਹੀ॥

ਅਜੈ ਸੁ ਚੋਭ ਕਉ ਬਿਨਲ ਬਿਨਾਏ ਨਰਕੇ ਥੋਰ ਪਚਾਹੀ॥

ਅ. ਗ. ਪੰ. 969.



It is a common belief of the saint poets that heaven also exists. It is not in the world. Guru Arjan makes this idea clear by creating an image:

Blessed Blessed is the creature who singeth the Lord's Praise.

And purging his mind of the sins of a myriad births lands in Heaven. 319

A continuous contemplation of the Lord, the uttering  
 of the Name; the company of the saints; becoming the follower  
 of a true Guru, one gets an honourable place in heaven. Saint Kabir, by creating an image, conveys that if a man is malicious at heart and bathes at a pilgrim station, he has no chance of going to the heaven. 324

The bliss one gets in heaven is used as a simile by Guru Arjan, for the happiness one gets in the company of saints:

O God's Saints, Dwell thou on the Lord.

The Bliss thou receivest from a moment's companionship of the Saints, is like the Joy of a myriad heavens. 325

On the critical study of the above images, we find that the saint poets believed in the existence of hell and heaven. These two places are invisible and one cannot reach there. After death, one goes there. The sinners are tortured in hell and the saints are given a warm welcome in heaven.

319. ਬਡਭਾਗੀ ਤਿਹ ਜਨ ਕਉ ਜਲਹੁ ਜੋ ਹਰਿ ਕੇ ਗੁਨ ਗਾਵੈ॥

ਜਨਮ ਜਨਮ ਕੇ ਪਾਪ ਖੋਇ ਕੈ ਫੁਠੈ ਬੈਰੁਠਿ ਸਿਧਾਵੈ॥ ਅ. ਗ. ਪੰਨੀ 901-02.

320. Adi Granth, p. 1136.

323. Adi Granth, p. 1166.

321. Adi Granth, p. 863.

322. Adi Granth, p. 1161.

324. Adi Granth, p. 488.

325. ਹਰਿ ਜਨ ਰਾਮ ਰਾਮ ਰਾਮ ਧਿਆਏ॥

ਏਕ ਪਲਕ ਸੁਖ ਸਾਧ ਸਮਾਗਮ ਕੋਟਿ ਵੈਰੁਠਹ ਪਾਏ॥

ਅ. ਗ. ਪੰ. 1208.



Machine and other Miscellaneous Images:

The Advanced Learner's Dictionary of Current English defines Machine as : "Machine - appliance or mechanical device with parts working together to apply power, often steam or electric power - but also human power."<sup>326</sup> This mechanical device can be a rocket or an ordinary pincers. How beautifully and appropriately the image of pincers is used by Guru Arjan in the context of depicting the pangs of separation:

The pangs of Separation smite me like pincers, and  
are hard to bear.  
Yea, if my Loved Lord meeteth with me, then there's  
true peace for me. <sup>327</sup>

<sup>328</sup>                      <sup>329</sup>  
Weighing machine and Ratha (chariot - a beautifully decorated and a specially designed cart used for travelling by the rural people) are very beautifully exploited in images by Guru Nanak. The image of this Ratha (chariot) and its driver is used for the human body and its controlling power in all ages. Guru Nanak uses this image to explain the nature of the different four ages:

In the age of "Satya" ~~Age~~ contentment is the chariot  
and religion its driver.  
In the "Treta" Age, continence is the chariot and  
power drives it on.  
In the "Duapar" Age, austerity is the chariot and  
charity its driving force.  
In the "Kali" Age, the chariot is of Fire  
and 'tis driven along by falsehood.<sup>330</sup>

326. The Advanced Learner's Dictionary of Current English, p.589.

327. ਵਿਛੋਹੇ ਜੰਬੂਰ ਖਵੇ ਨ ਵੰਢਨਿ ਗਾਖੜੇ॥

ਜੇ ਸੇ ਧਨੀ ਮਿਨੀਨਿ ਨਾਨਕ ਸੁਖ ਸਬੁਹ ਸਚੁ॥

ਅ. ਗ. ਪੰ. 520.

328. Adi Granth, p. 469.

329. Adi Granth, p.470.

330. ਸਤਜੁਗਿ ਰਬੁ ਸਤਿਖ ਕਾ ਧਰਮੁ ਅਗੈ ਰਬਵਾਹੁ॥

ਤੁਏ ਰਬੁ ਜਤੈ ਕਾ ਜੋਰੁ ਅਗੈ ਰਬਵਾਹੁ॥

ਦੁਆਪੁਰਿ ਰਬੁ ਤਪੈ ਕਾ ਸਤੁ ਅਗੈ ਰਬਵਾਹੁ॥

ਕਲਜੁਗਿ ਰਬੁ ਅਗਨਿ ਕਾ ਕੂੜੁ ਅਗੈ ਰਬਵਾਹੁ॥

ਅ. ਗ. ਪੰ. 470.

This image of chariot is found in the ancient Sanskrit literature. For example, in Katha Upanishad, the image of driving the chariot is used to communicate the spiritual meanings of purifying the soul by disciplining the human body. "Know the Self to be sitting in the chariot, the body to be the chariot, the intellect (buddhi) the chariotier, and the mind the reins," says Katha Upanishad. John B. Alphonso - Karkala, explains this that the sense they (the authors of Katha Upanishad) call the horses<sup>and</sup> the objects of the senses, their roads. When he (the Highest Self) is in union with the body, the senses, and the mind, then wise people call him the Enjoyer.<sup>331</sup>

Even in Greek literature this image of chariot is used. It shows that in all the ancient civilizations, chariot(Ratha) was a popular means of travel and hence found its place in imagery in the ancient literatures. The use of this image of chariot is found in the writings of even Plato. John B. Alphonso-Karkala uses it in comparison to the image found in Katha Upanishad. In his words, "Intelligence is considered as a ruling power of the self called 'Buddhi' in the Upanishad, and 'nous' by Plato." Reference to Plato, Phaedo (24-8), Phaedrus(246f) and Republic (IV.433) are also found in the same book.<sup>332</sup>

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331. Katha Upanishad, Third Valli, 3.3, quoted by John B. Alphonso-Karkala, An Anthology of Indian Literature, p. 56.

332. John B. Alphonso-Karkala, An Anthology of Indian Literature, p. 56. (f.n.).

The Saint-poets of the Adi Granth had so sharpened poetic sensibility and had such a keen sense of observation and judgement that even the minutest possible articles could not escape being used as images by them. Guru Nanak uses the image of the injustice done by the magistrates in the law-courts by accepting bribes. Even the witness would give a false statement if his palm was greased.<sup>333</sup> He also pictures the scene of the forcible tax-gathering by the servants of the rulers.<sup>334</sup> In 'Babar-Bani', he images the collecting of offerings by force.<sup>335</sup>

Guru Arjan creates the image of an Indian festival - Holi - for the purpose of instructing the human beings to serve the saints with willingness and pleasure.<sup>336</sup> Namdev creates the image of weaving a blanket for Lord Krishna. Guru Arjan creates an original image of the hawk snatching away the flesh:

Thou takest from here and placest it there,  
as doth the hawk teareth away flesh with a  
swoop and then flieth into the Yond. 338

The image of betel-chewing is used by Guru Arjan,<sup>339</sup> showing that it was included in luxuries of his times. We find images created with the use of idioms and proverbs. Even the use of an appropriate verb creates an image.<sup>340</sup> The example of an image created by Guru Ramdas through the use of an idiom is also found in the Adi Granth.<sup>341</sup>

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333. Adi Granth, p. 1032.

334. Adi Granth, p. 1032.

335. Adi Granth, p. 722.

336. Adi Granth, p. 1180.

337. Adi Granth, p. 988.

338. ਉਹੀ ਤੇ ਰਹਿਓ ਉਹਾ ਨੈ ਧਰਿਓ ਜੈਸੇ ਬਾਸਾ ਮਾਸ ਦੇਤ ਝਾਟੁਨੀ॥

ਮ. ਗ. ਪੰ. 1216.

339. Adi Granth, p. 400.

340. Adi Granth, p. 850.

341. Adi Granth, p. 849.

**CHAPTER VII**  
**IMPACT OF THE IMAGERY OF THE ADI-GRANTH**  
**ON PANJABI POETRY**

## CHAPTER VII

### IMPACT OF THE IMAGERY OF THE ADI-GRANTH ON PANJABI POETRY

Literature is the product of the starvation (social, political, economical, cultural and psychological) of a particular people in a particular age. All the good classics of literature shape aesthetically, the realities of life in various art-forms with the aim of transforming such a reality. The beauty of the art of a writer lies in suggestion and not in propagating his ideas directly. For the purpose, the faculty of imagination is exploited. "The function of the Imagination is particularly important in creative art. Here it serves not only as a means of generalisation, but as a force that calls to life aesthetically significant images, expressing the artist's knowledge of reality. The ideal, as the image of what should be, and the wish, as the image of what is desired, are both products of the Imagination."<sup>1</sup>

All art and literature satisfies man's hunger for a perfect world. Every artist depicts, through images, his ideal world. Dr. Freud is of the view that the poets like all other creative artists, are not angels. They are like other human beings having unsatisfied desires and longings. According to him, they turn away from the thorny and harsh realities of life and transfer all their libido on to the

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1. Rosenthal and others(ed.), Dictionary of Philosophy, p.207.



creation of their wishes in the life of phantasy. Thus, they try to impose some ideal on the realities of life. If this creative process is based on the realities of life and by chiselling and selecting creates new imaginative forms in literature, it becomes the finest specimen of literary art, because realism in literature is not limited to the photographic pictures through words. In the words of Howard Fast, realism is that literary synthesis which through selection and creation heightens for the reader his understanding of reality.<sup>2</sup>

Literature is a social product. It (literature) 'occurs only in a social context, as part of a culture, in a milieu.'<sup>3</sup> We find that the best possible results can be achieved if leaving aside vague generality, abstract ideas and complicated concepts, we create artistic images in our literary product. A. Lunacharsky says, "...literature is the art of images".<sup>4</sup> "Its typical instrument of communication is not the concept but the image", says E. L. Mascall.<sup>5</sup>

The process of communication through the poetic image is of saying something more than the accurate reflection of actual reality. In this magic mirror of imagination, life perceives not so much of its face as some truth about its face. In literature truth is not absolute. The poetic truth

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2. Howard Fast, *Literature and Reality*, p. 20.

3. Rene Wellek and Austin Warren, *Theory of Literature*, p. 101.

4. A. Lunacharsky, *On Art and Literature*, p. 19.

5. E. L. Mascall, *Words and Images*, p. 109.

in literature is the ideal truth of the imaginative, cultural and aesthetic level of a particular poet because, "....the artistic image is a subjective image of the objective world."<sup>6</sup> The personality of the poet is involved in it as the image, presented in literature, ceases to be artistic when it fails to pronounce a verdict on reality. So, we reach the conclusion that the poet is not an automaton. He is a responsible intellectual worker who has, on his shoulders, the responsibility of a guide for his fellow human beings. He creates images in poetry with the intention of presenting before his fellow beings, some models, some patterns, and some concrete pictures of his abstract thoughts. These images 'become proofs of original genius only as far as they are modified by a predominant passion, or by associated thoughts or images awakened by that passion!'<sup>7</sup> In the present age the poet '... seems to propose to himself as his main object, and as that which is the most characteristic of his art, new and striking images.'<sup>8</sup>

As the economic, social, political and cultural conditions of a society change with the passing of time, the poet has to deal with the changed circumstances as the whole structure of the society is in a continuous process of change. With this change changes the human relations and thus a search starts for new and fascinating images. The

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6. Mikhail Ovsyannikov, The Artistic Image, included in 'Problems of Modern Aesthetics', p.219.

7. Coleridge, quoted by C.Day Lewis, The Poetic Image, p.19.

8. Ibid., p.17.

old images, in the hands of new poets, change in accordance with the changed historical conditions and situations. "If the image is a method of disclosing the pattern beneath phenomena, it seems reasonable to argue that, when a social pattern is changing, when the beliefs or structure of a society are in the process of disintegration, the poets should instinctively go farther and more boldly afield in a search for images which may reveal new patterns, some disintegration at work beneath the surface, or may merely compensate them for the incoherence of the outside world by a more insistent emphasis on order in the world of their imagination," says C. Day Lewis.<sup>9</sup>

The study of ancient Indian literature shows that it is not only the social, economic, political and cultural changes that bring a change or transformation in imagery, but the class-character of a particular poet plays a major role in it. For example, examine the use of the image of ocean by Vyasa and Kalidasa and compare it to the images of ocean created by the later Sanskrit poets who came from the proletarian class or from the revolutionary middle class elite. We can include the poets like Vidhoka, Sabhanka and Lakshmidhara among them.

Vyasa introduces us with the image of ocean having all its grandeur - noisy, great and full of dreadful whirlpools

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9. C. Day Lewis, The Poetic Image, pp. 50-51.

and mighty waves packed up with whales, sharks, serpents and hundred of thousand of other aquatic animals. This lord of multitudes of rivers (the ocean) is full of shining gems and jewels that are freely utilized by Varuna, the lord of the watery-regions. Flowing of rivers in the oceans is like the ladies hastening to get them united with the lovers.<sup>10</sup> In the hands of the greatest lyrical genius of Sanskrit literature, Kalidasa, more poetic qualities were infused in this image of the ocean. Following Vyasa, he considers the ocean as the resting place of Vishnu. Being afraid of Indra, the mountains, with their pride humbled by god Indra by hurling thunder bolts, sought protection under the ocean like the terror-stricken kings. Kalidasa adds to Vyasa's image when he images Lord Vishnu, assuming the shape of a mighty boar and trying to pull the earth out of the crystal clear waters of the ocean which is depicted as the veil of the lady Earth. It suggests further the image of wedding between the bride Earth and the bridegroom Vishnu. Another addition is ~~the~~ the image of the sea-shore looking like the black mark encircling the wheel of the moving vehicle.<sup>11</sup>

But the later Sanskrit poets changed this image of the ocean showing that mountains sought shelter from ocean when they were chased away by Indra. Vibhoka paints the ocean as vicious and relentless as it scorched the mountains in the heat of the submarine fire that was blazing in it.<sup>12</sup>

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10. Vyasa, Mahabharata, Adiparva, 21st.Chap.verses 6-10.

11. Kalidasa, Raghuvamsam, Canto 13, Verses 2-15.

12. Vibhoka, Sadukti-Karnamrta, p.454,

Sabhanka treats the image of ocean from a different angle. According to him, the ocean, with all its wealth and grandeur, is rejected by the thirsty as its salty waters cannot satisfy his thirst.<sup>13</sup> Lakshmidhara, who might himself have suffered failures in life, creates quite a different image of the ocean. This image, according to the critical literary norms, is of rare beauty and is one of the best images created in Sanskrit literature. 'The submarine fire is the external manifestation of sorrow caused by the failure of the inhabitants of the sea in all spheres of life. The goddess of fortune, residing in the sea, is fickle; the gems that we get from the waters, are, pointed and crooked; the moon extracted from it, is darkened by stains on the face; the food that Lord Shiva is forced to consume, is of poison.'<sup>14</sup>

This critical study shows how the images of Vyasa and Kalidasa were transformed by the later poets who viewed the ocean from a different angle.

In the field of Panjabi literature, we find that some images of the guru poets and other saint poets are taken from our literary heritage. But the majority of their images are drawn from nature and from their own immediate day-to-day experiences of life. About Guru Nanak's imagery, the well-known Russian critic, I. Serebryakov says, "Nanak's imagery

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13. Sabhanka, Sadukti-Karnamrta, p.459.

14. Lakshmidhara, Sadukti-Karnamrta, p.461.



derives from daily life and from the scenery of his native land. His poetry abounds in pictures linked with the occupations of the pleasants, the artisan, the merchant, and images suggested by the luxuriant vegetable and animal world of the Punjab. Yet imagery linked with Hinduism also occurs."<sup>15</sup> Almost all the saint poets of the Adi Granth were born in ordinary families of workers and peasants. Their angle of vision, as seen through their imagery, is of their own class. The purpose of creating poems is to serve their class interests. In those days, the Brahmans had lost their touch with the true essence of religion and showed their concern with the form and the ceremonial rites of religion. The Muslim rulers were also against Hinduism and wanted Islam to be the religion of Indian people. In such a historical situation, these revolutionary saint poets created new images taken from this changed social atmosphere and modified the old images of the Sanskrit and Prakritik literatures into new and striking images. The economic condition under these changed circumstances gave them an opportunity to create new images and thus to create new patterns and new models from the chaotic reality of the day.

With the changes in the economic relations and the political upheaval during the last seven centuries, we the moderns, find some interesting transformation in imagery.

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15. I. Serebryakov, Punjabi Literature - A Brief Outline, p.30.

The development in imagery is directly linked with the cultural influences and its spreading in a particular society. So we find that the changing forms of images are the production of the changing consciousness and attitudes of the particular age. Every poet is a conscious and responsible citizen of the country. He belongs to a class and this relation creates class interests which are the root cause of his poetic sympathies. C. Day Lewis is of the view that the nature of the poetic sympathy of the poet is revealed in images. So, we find a development, a change and a transformation in the imagery of all literatures. One thing more, the poetic sympathy of the poet is created on the strong foundation of his moral judgements. Morality is the salt which seasons the poetic creations, and the ethical judgement is so deeply woven into the whole texture of poetry that very often we tend to ignore it because it is artistically concealed in the poem.

The impact of the imagery of Adi Granth on later Panjabi poetry is so vast, varied and scattered that, in this chapter, we can simply touch this subject and can hint at certain aspects of it only.

It is interesting to note that Jalan Jat (1643-1701), following Kabir, repeats the image in which he says that God is perfect in all affairs. To some, he provides with costly silken robes and to others the ordinary blankets to

cover their bodies is not given. Saint Kabir creates this image in the following lines:

Some art blest with silk and others with  
 "niwar" bedsteads,  
 While others do not have even a patched coat, nor even  
 a thatched roof.<sup>17</sup>

The reason of similarity between these images is that neither the class-character of the poet is changed nor the attitude of the saint poet, Jalan Jat, towards God has undergone any transformation.

Guru Gobind Singh (1666-1708), the tenth Guru of the Sikhs uses exactly the same images of the Adi Granth in his 'Chandi Di War'. In Adi Granth, we find that during the process of the creation of our Universe, all the great gods were created by God:

Our Creator-Lord Himself createth all, the Brahma, Vishnus and Shivas - too are contained in Him, the One Alone.<sup>18</sup>

Guru Gobind Singh in his image shows that with the creation of Brahma, Vishnu and Shiva, the play of nature was completed by God.<sup>19</sup>

In the Adi Granth, we find that God is Omni-present. It was He, Himself, who in the form of Krishna murdered Kansa:

17. ਕਾਹੂ ਦੀਨੇ ਪਾਟ ਪਟੈਬਰ ਕਾਹੂ ਪਨਘ ਨਿਵਾਰਾ॥  
 ਕਾਹੂ ਗਰੀ ਗੋਦਰੀ ਨਾਹੀ ਕਾਹੂ ਖਾਨ ਪਰਾਰਾ॥

ਅ. ਗ. ਪੰ. 479.

18. ਬੁਹਮਾ ਬਿਸਨੁ ਮਹੇਸ ਇਕ ਮੂਰਤਿ ਆਪੇ ਕਰਤਾ ਕਾਰੀ॥

ਅ. ਗ. ਪੰ. 908.

19. ਬੁਹਮਾ ਬਿਸਨੁ ਮਹੇਸ ਸਾਜਿ ਕੁਦਰਤੀ ਦਾ ਖੇਨੁ ਰਚਾਇ ਬਣਾਇਆ॥

ਚੰਡੀ ਦੀ ਵਾਰ.

Yea, if He, as Krishna, chopped off Kansa's head, O,  
how does it make Him any the greater(for that)? 20

Because of the philosophical clarity, Guru Gobind Singh inculcated vividness in his imagery. In his image he shows clearly that Krishna got strength from God and killed Kansa by holding him from the locks of hair.<sup>21</sup> The sufi-saints who were famous poets of Punjabi literature, were also influenced by the imagery of the Adi Granth. The reasons were that the poetry of Sheikh Farid, the greatest Sufi poet of Panjabi literature, was in Adi Granth for them to follow it and the philosophical background of Sikhism which recommends attacks on idol worship and condemns the worn out methods of meditation and the out-dated religious rites, ceremonies and practices of Hinduism. Sheikh Farid's poetry put a very deep impact on the imagery of Sufi poets. For example, the following couplet is exploited by Bulleh Shah (1680-1752):

Why wanderest thou through the woods, O Farid,  
crushing the thorns under thy feet?  
Thy Lord Abideth within thee; why search Him  
in the wood? 22

20. ਨਾਲਿ ਕੁਟੰਬੁ ਸਾਥਿ ਵਰਦਾਤਾ ਬ੍ਰਹਮਾ ਭਾਨਣ ਸ੍ਰਿਸਟਿ ਗਇਆ॥  
ਅਚੈ ਅੰਤੁ ਨ ਪਾਇਓ ਤਾ ਕਾ ਕਸੂ ਛੇਦਿ ਕਿਆ ਵਡ ਭਇਆ॥

ਅ. ਗ. ਪੰ. 350.

21. ਤੈਥੇ ਹੀ ਬਨੁ ਕਿਸਨੁ ਨੈ ਕਸੂ ਕੇਸੀ ਪਕੜ ਗਿਰਾਇਆ॥  
ਚੰਡੀ ਦੀ ਵਾਰ.

22. ਫਰੀਦਾ ਜੰਗਲੁ ਜੰਗਲੁ ਕਿਆ ਭਵਹਿ ਵਣਿ ਕੰਡਾ ਮੋਡੇਹਿ॥  
ਵਸੀ ਰਬੁ ਹਿਮਾਲੀਐ ਜੰਗਲੁ ਕਿਆ ਛੁਢੇਹਿ॥

ਅ. ਗ. ਪੰ. 1378.

Bulleh Shah in his 'Heer-Ranjha', creates the image of Heer searching Ranjha in the fields and the grooves of trees, whereas Ranjha is always with her:<sup>23</sup>

Heer and Ranjha are united.  
Ignorant Heer searcheth him in the Woods.  
But Ranjha, her lover, is always with her.

This transformation of image by Bullehshah is for the better. Sheikh Farid's use of this image creates some obscurity in it, whereas Bulleh Shah, by using the famous love-tale of Heer-Ranjha makes the image vividly clear. He creates the qualities of evocativeness and fertility in the image.

Hasham Shah(1735-1843) in a couplet shows that the lover is the most unwise person who knowingly suffers. All others read the Vedas and the Quran. But he meditates over the name of his beloved one.<sup>24</sup> This image is used under the impact of the following image of Guru Arjan:

Of no avail to Brahma was the study of the Vedas,  
for, he found not the true worth of the Lord.  
The seekers and the Siddhas wandered about wailing,  
for, they too were enticed away by Maya.....  
The Peace of Poise and Bliss are in the Joy of the  
Name and so the Saints sing the Lord's Praise.  
And are Blest-with the Bliss-giving vision of their Lord,  
and they Dwell on Him, body and soul. 25

23. ਹੀਰ ਰਾਂਝੇ ਦੇ ਹੋ ਗਏ ਮੇਲੇ।

ਭੁੱਲੀ ਹੀਰ ਢੁੰਡੀ ਡੇਲੇ।

ਰਾਂਝਣ ਸਾਰ ਬੁੱਕਨ ਵਿੱਚ ਖੇਲੇ। .. ਬੁੱਲੇਸ਼ਾਹ

24. ਆਸ਼ੁਕੁ ਜੇਡ ਬਿਅਕਲ ਨ ਕੋਈ, ਜਿਨ ਜਾਣ ਸਮਝ ਨਿਤ ਤਪਣਾ।

ਬੇਦ ਪੁਰਾਨ ਪੜ੍ਹੇ ਜਗ ਸਾਰਾ, ਉਸ ਨਾਮ ਜਾਨੀ ਦਾ ਜਪਣਾ। . . ਹਾਸ਼ਮ ਸ਼ਾਹ

25. ਬੇਦ ਪੜ੍ਹੇ ਪੜ੍ਹਿ ਬ੍ਰਹਮੇ ਹਾਰੇ ਇਕ ਤਿਨ ਨਹੀਂ ਕੀਮਤਿ ਪਾਈ॥

ਸਾਧਿਕ ਸਿਧ ਫਿਰਹਿ ਬਿਨਾਨਾਤੇ ਤੇ ਭੀ ਮੇਰੇ ਮਾਈ॥ : . . . .

ਸਹਜ ਸੁਖ ਆਨੰਦ ਨਾਮੁ ਰਸ ਹਰਿ ਸੰਤੀ ਮੰਗਨੁ ਗਾਇਆ॥

ਸਫਲ ਦਰਸਨ ਭੇਟਿਓ ਗਰ ਨਾਨਕ ਤਾ ਮਨਿ ਤਨਿ ਹਰਿ ਹਰਿ ਧਿਆਇਆ॥ ਅ. ਗ. ਪੰ. ੨



Hasham Shah, a poet of penetrating imaginative faculties, presents his image in a different and unique way. Directly, he shows that the lover (who is, in reality, the lover of God) is a fool. But this is a satire on the world which is concerned with the mere study of sacred books. The true lover is he who meditates over the name of the beloved and thus transcends the ordinary human level and attains bliss. In another image, Hasham Shah shows that the waters are deep and the raft is old and worn out. The presence of the lions on the other bank increases the tragedy of the soul.<sup>26</sup> This image is developed on the following image of Adi Granth:

The Sea is Tempestuous and no boat Ferrieth me across,  
But for the Boat of Truth: there's nothing to obstruct  
if the Guru is one's support.  
For, he taketh one to the Lord's Shore and lo, the Guru  
is ever ready to succour one.<sup>27</sup>

In Adi Granth, one is to cross the dreadful sea to find the door of the Lord with the help of the Guru, whereas Hasham Shah treats the image from a different angle, showing that there is the danger from lions on the other shore. Hasham Shah limits his image upto the fears that the soul experiences in this world, whereas Guru Amardas, an optimist, reveals that the help of a true Guru can ferry one across to the door of God. The image of Hasham Shah is limited to the

26. ਹਿਕ ਨੈ ਡੁੱਬੀ, ਹਿਕ ਤੁਨਾ ਪੁਰਾਣਾ, ਹਿਕ ਸ਼ੀਰਾਂ ਪੱਤਣ ਮਨੇ। . . ਹਾਸ਼ਮ ਸ਼ਾਹ।

27. ਚੜ੍ਹਿ ਬੇਹਿਬੇ ਚਲਸਓ ਸਾਗਰੁ ਨਹਰੀ ਦੇਇ॥  
ਠਾਕੁ ਨ ਸਚੈ ਬੇਹਿਬੈ ਜੇ ਗੁਰੁ ਧੀਰਕ ਦੇਇ॥  
ਤਿਤੁ ਦਰਿ ਜਾਇ ਉਤਾਰੀਆ ਗੁਰੁ ਦਿਸੈ ਸਾਵਧਾਨੁ॥

ਅ. ਗ. ਪੰ. 1087.

presentation of a picture which arouses our sympathy whereas the image of Guru Amardas pronounces a verdict on the reality, which is behind this image.

In another image, Adi Granth paints the picture of a patient lying on bed. The doctor comes and starts feeling the pulse. But he fails to understand what is the cause of his suffering.<sup>28</sup> But Hasham Shah takes the image to the other side and shows that day and night the soul suffers because of a strange type of a continuous pain. The only doctor is 'Ranjha' (metaphorically God) and it is He alone who can cure the disease of 'Heer' (the soul).<sup>29</sup>

In his Kissa Kavya 'Heer' Muqbal in a heated dialogue between Heer and Ranjha, through an image reveals that the nature of woman folk resembles that of the snakes that bite even if we give them milk to drink. He creates this image under the influence of the following image of Adi Granth:

The mind of the egocentric is swayed not (by the word), for his mind is hard and impious:  
It is like the serpent being fed on the milk, who loseth not his sting thereby. 30

In her reply Heer, taking the example of Rabia, a muslim saint girl, uses the images that even the prophets

28. Adi Granth, p. 1279.

29. ਰਾਤੀ ਦਰਦ ਦਿਨੇ ਦੁਰਮਾਦੇ, ਮੈ ਤਨ ਦਰਦ ਆਵੈਨੇ।  
ਰਾਂਝਣ ਯਾਰ ਤਬੀਬ ਸੁਣੀਦਾ, ਮੈ ਕਾਈ ਆਓ ਸੱਜਣਾ ਦੇ ਘੋਨੇ। . . ਹਾਸ਼ਮ ਸ਼ਾਹ

30. ਮਨਮੁਖ ਮਨੁ ਨਾ ਭਿਜਈ ਅਤਿ ਮੈਨੇ ਚਿਤਿ ਕਠੋਰ॥  
ਸਪੇ ਦੁਹੁ ਪੀਆਈਐ ਅਦਰਿ ਵਿਸੁ ਨਿਕੋਰ॥

ਅ. ਗ. ਪੰ. 755.

married in their lives and the whole of this world is because of woman.<sup>31</sup> This image is based upon the image of Guru Nanak:

If one woman dies, we seek another: through the woman are the bonds of the world.  
O Why call woman evil who giveth birth to kings.<sup>32</sup>

Guru Nanak, a poet of the masses, keeps his image to the level of the people and their experience of life. The critical study of these two images reveals that Muqbal, taking a social love-theme, moves towards the spiritual by taking reference from the muslim religious myths and Guru Nanak, a prophet poet, takes images from the material world of human relationship and through them preaches the higher spiritual doctrine.

Ghulam Farid creates the image that the soul is always performing 'Haj' (religious pilgrimage of Muslims) because Kaaba (a sacred place of the Muslims) is in the direction in which the lover resides.<sup>33</sup> This image is created under the impact of the following image of Saint Kabir:

I was going as a pilgrim to the Kaaba and on the way I met my God(unaware), and He Quarrelled with me saying : "Who told you I was (only) there. 34

31. ਰੰਨਾ ਕੀਤੀਆਂ ਜੋਨੀਆਂ ਅੰਬੀਆਂ ਨੇ, ਹੋਇਆ ਰੰਨਾਂ ਬਾਝੇ ਸੰਸਾਰ ਨਾਹੀ। . . ਮੁਕਬਲ.

32. ਭੰਡੁ ਮੁਆ ਭੰਡੁ ਭਾਨੀਐ ਭੰਡੁ ਹੋਵੈ ਬੰਧਨੁ॥  
ਸੋ ਕਿਉਂ ਮੰਦਾ ਆਖੀਐ ਜਿਤੁ ਜੀਮਹਿ ਰਾਜਨ॥

ਅ. ਗ. ਪੰ. 473.

33. ਜਿਤ ਵਲ ਸਰ ਉਤੇ ਵਲ ਕਾਅਬਾ, ਮੈ ਹਜ ਕਰਾ ਦਿਹੁ ਰਾਤੀ। . . ਗੁਲਾਮ ਫਰੀਦ.

34. ਕਬੀਰ ਹਜ ਕਾਬੇ ਹਉ ਜਾਇਬਾ ਆਰੈ ਮਿਲਿਆ ਖੁਦਾਇ॥  
ਸਾਂਈ ਮੁਝ ਸਿਉ ਨਰਿ ਪਰਿਆ ਤੁਝੇ ਕਿਨਿ ਫੁਰਮਾਈ ਗਾਇ॥

ਅ. ਗ. ਪੰ. 1375.

The study of Kabir's image shows the Omnipresence of God and the mere visit to a pilgrim-station is of no avail. Gulam Farid finds God in the lover and thus limits God to the person of a lover. This change in the two images is because of the difference in the philosophy of the saint poet Kabir and the Sufi saint Gulam Farid. According to the philosophy of the Sufis, the right way to approach God by creating celestial relations is possible only through the terrestrial relations. It does not mean that the saint poets of the Adi Granth totally ignored this relationship. For example all the poets of the Adi Granth exploit the social relationship in order to explain their spiritual experiences.

Shah Hussain creates the image of a soul who is praying to God to accept her. She does not want Him to take into consideration her merits or demerits. In utter humbleness, she admits that she is replete with vice and prays God to take mercy on her.<sup>35</sup> This image seems to be created under the influence of the following image of Guru Arjan:

O Thou compassionate Lord of the poor, be merciful  
to me and think not of my merits, demerits;  
How can one wash the dust, O Master? Such, yea,  
is also the state of my(evil) mind. 36

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35. ਰੱਬਾ ਐ ! ਮੇਰੇ ਅਹਿਗੁਣੁ ਚਿਤਿ ਨ ਧਰੀ॥ ਰਹਾਉ॥  
ਅਹਿਗੁਣਿਆਰੀ ਨੂੰ ਕੇ ਗੁਣ ਨਾਹੀ, ਨੂੰ ਨੂੰ ਐਸ ਭਰੀ॥  
ਜਿਉ ਭਾਵੈ ਤਿਉ ਰਾਖੁ ਪਿਆਰਿਆ, ਮੈ ਤੇਰੇ ਦੁਆਰ ਖਰੀ॥ .. ਸੁਾਹ ਹੁਸੈਨ.
36. ਕਿਰਪਾ ਕਰਹੁ ਦੀਨ ਕੇ ਦਤੇ ਮੇਰਾ ਗੁਣੁ ਅਵਗੁਣੁ ਨ ਬੀਚਾਰਹੁ ਕੋਈ॥  
ਮਾਟੀ ਕਾ ਕਿਆ ਧੋਧੈ ਸੁਆਮੀ ਮਾਣਸ ਕੀ ਗਤਿ ਏਹੀ॥

ਅ. ਗ. ਪੰ. 882.



Shah Mohammad (1789-1862) in his Kissa Kavya, "Sassi Punnu", uses the same image of losing the ego and pride in her love for a boy - Punnu. Sassi bears the torture herself like chakor and Moth. She considers Punnu as the source of Nectar and the whole world except him is poison for her.<sup>37</sup> The image of poison is used under the impact of the following image of Adi Granth:

Nectar-sweet is the Name of the Lord, O my life;  
yea, this Nectar one gathereth through the Guru's Word.  
Poisonous is the lure of the self; yea, it is through  
the Lord's Nectar that this poison is eradicated. 38

The critical study reveals that for Guru Ramdas, the whole world is the manifestation of Maya. Whereas, Shah Mohammad creates a God in a man - Punnu. The reason is that Shah Mohammad is concerned with the problems that one faces in one's struggle for existence in the society whereas the Guru Poet is concerned with the problem of the relationship of soul and God.

Mahram Shah, a 'Sharfi' poet, creates the image of the man being produced in the Court of God.

37. ਖੇ-ਖੁਦੀ ਗੁਮਾਨ ਨ ਰਹਿਆ ਕਾਏ, ਮੇਂ ਤਾ ਤੂੰਬੀ ਵਿਚ ਇਸ਼ਕ ਦੀ ਨਹਿਰ ਮਾਏ।  
ਮੇਰੀ ਪ੍ਰੀਤ ਚਰੋਰ ਪਤੰਗ ਵਾਲੀ, ਸਹਾਂ ਆਪਣੇ ਸਿਰ ਤੇ ਰਹਿਰ ਮਾਏ।  
ਚੜ੍ਹਮਾ ਆਇ ਰਯਾਤ ਦਾ ਹੋਤ ਪੁੰਨੂ, ਹੋਰ ਸਭ ਜਹਾਨ ਹੀ ਜੁਹਿਰ ਮਾਏ। . . ਸੁਭ ਮੁਹੰਮਦ।

38. ਅੰਮ੍ਰਿਤੁ ਹਰਿ ਹਰਿ ਨਾਮੁ ਹੈ ਮੇਰੀ ਚਿੰਦੁੜੀਏ ਅੰਮ੍ਰਿਤੁ ਕੁਰਮਤਿ ਪਾਏ ਰਾਮ॥  
ਹਉਮੈ ਮਾਇਆ ਬਿਖੁ ਹੈ ਮੇਰੀ ਚਿੰਦੁੜੀਏ ਹਰਿ ਅੰਮ੍ਰਿਤਿ ਬਿਖੁ ਨਹਿ ਜਾਏ ਰਾਮ॥

ਅ. ਗ. ਪੰ. 538.



He trembles with fear in His Presence. The servants (Chitra & Gupta) will open the book of the accounts of his deeds before God. The good and evil deeds will, then, be weighed. Everybody will remain tongue tied before God.<sup>39</sup>

This image is created under the direct influence of an image by Guru Nanak in which he paints the picture of the sinner being produced in the court of God. At the time of judgement, the sinners are picked and marked out.

Guru Nanak extends this image when he shows that the faces of the vicious persons will be blackened and they will be dishonoured and sent to the hell.<sup>40</sup> The only change in the above images is that the man is shown presented before God in person by Mahram Shah, whereas Guru Nanak shows that the human soul, after death, is to go before God. The reason of this change is that with the progress of science in Society and the development of a scientific temperament and rational outlook, the modern man fails to entertain the idea of some ethereal being (soul) being produced before God. In the imagination of the poet is the image of a worldly king hearing the cases in the open court and declaring his judgement there and then. The sinner, fearfully, starts

39. ਜੋਇ-ਜੁਹਿਰ ਕਰਬਾਰ ਜਾਂ ਹੋਗ ਨੇਖਾ॥ ਤੇਰਾ ਕੰਬ ਸਰੀਰ ਇਹ ਡੋਲਣਾ ਏ।  
 ਤਦੋਂ ਐਬ ਸਬਾਬ ਦਾ ਖੋਲ੍ਹ ਬੁਝਾਰਾ॥ ਅੱਗੇ ਖਸਮ ਦੇ ਨੌਕਰਾਂ ਡੋਲਣਾ ਏ।  
 ਨਾਲ ਖਰਾ ਖੋਟਾ ਵਖੋ ਵੱਖ ਕਰਕੇ॥ ਅੱਤ ਵਿਚ ਮੀਜ਼ਾਨ ਦੇ ਤੋਲਣਾ ਏ।  
 ਮਹਿਰਮ ਸੁਹ ਮੀਆਂ ਅੱਗੇ ਖਸਮ ਦੇ ਜੀ॥ ਕਿਸੇ ਡਰਦਿਆਂ ਮੂਨ ਨ ਡੋਲਣਾ ਏ।  
 . . ਮਹਿਰਮ ਸੁਹ।

40. Adi Granth, p.463.

trembling. The same image is used by Bhai Maghar Singh (the well-known author of "Gurmat Nasihat Bilas".<sup>41</sup>

Fazal Shah in "Sohni Mahiwal" creates the image of a cobra who bites even when no one disturbs it. It is used for the hair of the damsel, whereas this image, in Adi Granth, is used for the egocentrics and the worshippers of Maya who even when we feed them on milk, will never fail to bite us:

And reading out the set words, one trusteth a  
snake and feedeth it upon milk;  
(It avails not), as the stone becometh dry soon after  
it is washed, so is the self-minded man.<sup>42</sup>

The transformation of the image is as the popular literary trend in the times of Fazal Shah, was towards human love - between two persons and not the spiritual love of the soul and God.

Bhagwan Singh, being influenced by the image of Guru Amardas, creates the image of a wine-intoxicated elephant in his Kiss Kavya "Heer". It is used as a simile for Bal Nath, a Yogi, to whom Ranjha goes to request him to make him his disciple. Bhagwan Singh, through this image, gives expression to the mood of ecstasy in which Balnath is lost. In Adi Granth we find this image of a wine intoxicated elephant for the human mind who is lost in the mad pursuits

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41. Bhai Maghar Singh, Gurmat Nasihat Bilas, p.66.

42. ਬਿਸੀਅਰੁ ਮੰਤ੍ਰਿ ਵਿਸਾਹੀਐ ਬਹੁ ਦੁਖੁ ਪੀਆਇਆ॥  
ਮਨਮੁਖੁ ਅਭਿੰਨੁ ਨ ਭਿਜਈ ਪਸਰੁ ਨਾਵਾਇਆ॥

ਅ. ਗ. ਪੰ. 1241.

of lust and Maya.<sup>43</sup>

Bhai Sher Singh, in Kissa Kavya "Bhumiyen Chor Da Kissa", uses the image of an elephant whose body is rubbed by throwing water on it in order to remove the dirt. The elephant throws dirt on his body again.<sup>44</sup> Guru Ramdas, under whose influence Bhai Sher Singh creates the above image, creates the image of a foolish elephant who, himself, throws mud over his body after taking bath in the water of some river:

He who worketh in ego, knoweth not the way,<sup>45</sup>  
As doth the elephant bathe himself in dust after a bath.

The comparative study of these two images reveals that Ramdas creates the image of the elephant who, himself, bathes in water whereas Bhai Sher Singh creates the image of the owner throwing water over the body of the elephant in order to clean his body. The reason is that Bhai Sher Singh wrote in mid-twentieth Century. The elephants are kept by human beings to serve them in Circus shows and to bring wood from the forests. Whereas the saint poets of the medieval period did not have any such experience as the elephants were not enslaved in large numbers by the human

43. Adi Granth, p. 159.

44. ਹਾਥੀ ਨੂੰ ਮਨ ਮਨ ਨੁਹਾਈਏ, ਛਾਰ ਉਡਾਉਗਾ॥ . . . ਭਾਈ ਸ਼ੇਰਸਿੰਘ

45. ਹਉਮੈ ਕਰਮ ਕਿਛੁ ਬਿਧ ਨਹੀਂ ਜਾਣੈ॥  
ਜਿਉ ਕੁੰਬਰੁ ਨਾਇ ਖਾਕੁ ਸਿਰਿ ਛਾਣੈ॥

ਮ. ਗ. ਪੰ. 367.

beings and these wild elephants were wandering freely in the forests.

46

Kalidas follows the image of Adi Granth when he says that no body loves the dead body of the man and does not even touch it. They consider it a ghost and tries to go away from it.<sup>47</sup> The reason is that all the images do not change according to the changed circumstances. They have a universal appeal and remain ever fresh. The above image of the dead body and the relationship of the living persons to it is such an image. Bhai Maghar Singh, a representative poet of 'Kissa Kavya' groups of such poets who explain the couplets of the Adi Granth, creates an image which is the imitation of Ferid's image.<sup>48</sup> He also gives the image of the dead body which looks fearful and the loving ones, go away thinking it to be a ghost.<sup>49</sup> The whole of the book 'Gurmat Nasihat Bilas' covering 111 pages, simplifies and explains the images of the Adi Granth. He presents these images in the modern idiom. For example, he uses the image of the policeman for Yama.<sup>50</sup> He is influenced by Saint Kabir<sup>51</sup> in this book, where he adds some images

46. ਜਬ ਹੀ ਹੰਸੁ ਤਜੀ ਇਹ ਕਾਇਆ, ਪ੍ਰੇਤ ਪ੍ਰੇਤ ਕਰ ਭਾਗੀ॥ ਅ. ਗ. ਪੰ. 634.

47. ਪ੍ਰੇਤ ਪ੍ਰੇਤ ਕਰ ਸਭੀ ਪੁਕਾਰੇ, ਨਾਨ ਕਿਸੇ ਨਹੀ ਛੁਹਣਾਏ॥ ਅ. ਕਾਲੀ ਦਾਸ।

48. ਫਰੀਦਾ ਦਹੁ ਦੀਵੀ ਬਨੀਦਿਆ ਮਨਰੁ ਬਹਿਠਾ ਆਇ॥

ਗੜ੍ਹ ਨੀਤਾ ਘਟੁ ਨੁਟਿਾ ਦੀਵੜੇ ਗਇਆ ਬੁਝਾਇ॥ . . ਅ. ਗ. ਪੰ. 1330.

49. Bhai Maghar Singh, 'Gurmat Nasihat Bilas', p.13.

50. Ibid. p.96.

51. Adi Granth, p.324.

of bats, ass, sheep, tree, frogs, donkey, swine, rats and "Bijoo" (an animal that generally lives in graveyards).

52(a) 52(b)

Lala Daulat Ram, in his Kissa Kavya, "Roop-Basant"

imitates the following images of saint Kabir:

- (i) If one may attain yoga by roaming about naked, 52  
Then the deer in the wood would all be emancipated.
- (ii) O, friend, if one were to be saved by celibacy (alone),  
Then why didn't the eunuchs attain the highest  
state of Bliss? 53

Bhai Vir Singh in one of his best poems, 'Chet-Vasaikh' paints a picture of the coming of the Chaitra month.<sup>54</sup> This image is based on an image by Guru Nanak in his famous poetic creation, "Bara Maha Tukhari".<sup>55</sup>

Both of them convey the same experience of bearing the pangs of separation in this season of love making. But the expression of both the poets is different. The reason is that the social situation is changed. Guru Nanak's experience

52(ੳ). ਜੰਗਲ ਵਿਚ ਫਿਰਿਆਂ ਮਿਲੇ ਰੱਬ ਜੇਕਰ, ਸਾਰੇ ਮ੍ਰਿਗ ਫਿਰ ਮੁਕਤ ਨੂੰ ਪਾਣ ਬੇਟਾ।

52(ਅ). ਬਿੰਦੁ ਰਖਿਆਂ ਰਬਾ ਜੇ ਤੁਠਦਾ ਏ, ਕਿਉਂ ਨਹੀਂ ਖਸਰੇ ਦੀ ਹੁੰਦੀ ਕਨਯਾਨ ਬੇਟਾ।

52. ਨਗਨ ਫਿਰਤ ਜੋ ਪਾਈਐ ਜੋਗੁ। ਬਨ ਕਾ ਮ੍ਰਿਗੁ ਮੁਕਤ ਸਭ ਹੋਗੁ॥

ਅ. ਗ. ਪੰ. 324.

53. ਬਿੰਦੁ ਰਾਖਿ ਜੋ ਤਰੀਐ ਭਾਈ। ਖੁਸਰੈ ਕਿਉਂ ਨ ਪਰਮ ਗਤਿ ਪਾਈ॥

ਅ. ਗ. ਪੰ. 324.

54. ਚੜ੍ਹਿ ਪਿਆ ਚੇਤਰ ਸੁਹਾਣਾ, ਮਿਠੀਆਂ ਵਗਣ ਹਵਾਈ।

ਬਾਗੀ ਖਿੜੀਆਂ ਬਹਾਰਾਂ, ਖੁਸ਼ੀਆਂ ਭੁਲੁ ਭੁਲੁ ਪਈਆਂ।

ਕੁੰਡੇ ਆਣ ਸੁਣਾਈ, ਹੋਸੀ ਕੂਚ ਤਿਆਰੀ।

ਉਡ ਗਏ ਰੱਬਾਂ ਦੇ ਤੋਤੇ, ਦਿਲ ਦੀਆਂ ਦਿਲ ਵਿਚ ਰਹੀਆਂ॥

.. ਭਾਈ ਵੀਰ ਸਿੰਘ।

55. Adi Granth, p. 1108.



is of the pristine beauty of nature - the beautiful landscape of "Bar" Area of Punjab in which woods are in bloom and the black bees are humming around the flowers of plants and trees growing of their own in the fields beside the banks of the rivers and rivulets of the Punjab. Koel visits the groves of mango trees and sings the touching tunes which awakens the agonies of separatedness from the groom. But Bhai Vir Singh's experience of the spring season is of the man-made garden. He values the blowing of the sweet-scented air, whereas it is quite an ordinary thing for Guru Nanak who does not imprison him in the four walls of the house like Bhai Vir Singh. For Guru Nanak the groom is imaged as absent and the bride wants him to come home and love her. Whereas the Bridegroom of Bhai Vir Singh is with the bride. He is ready to go to the battle field and this news is heard by the bride. So, she cannot enjoy the company of the groom and remains unsatisfied on hearing the news of his departure. This transformation of the image of Guru Nanak is because of the change in the social situation, political conditions of the country and the class character of both these poets - Guru Nanak was the poet of the proleteriat class and Bhai Vir Singh was an intellectual poet who was favouring the British Empire in India.

Dhani Ram Chatrik in his poem "Mazhab" (Religion) criticises as it is too old and worn out and the modern man is freeing himself from the shackles of the religious consciousness by inculcating in himself, a rational and

scientific outlook. In a series of images, he conveys that the fortress of Religion is falling as, here and there, we find holes in its old and falling walls. The religious people are trying to keep it standing by repairing and by plastering it with mud. They are trying to keep it alive on the false support of money. In a beautiful image, he shows that the religion is like a tree that is standing on the river-bank.<sup>56</sup> This image is based on the following image of Sheikh Farid:

How long can the tree stand  
in peace at the river bank.<sup>57</sup>

The first image of the falling fortress is created by Dhani Ram Chatrik under the influence of Guru Ramdas.<sup>58</sup> But Chatrik uses this image for religion itself which has become hypocritical and is the den of exploitation. The Adi Granth considers religion as the only support of the world, whereas, for Chatrik, it is the greatest enemy of the human beings because of its being standing on the support of maya which was considered an enemy by the saint poets of the Adi Granth.

Pritam Singh<sup>59</sup> Safer imitates the image of Adi Granth<sup>60</sup> when in an image he wants the human mind to know itself

56. ਘੜੀਆਂ ਦਾ ਮਹਿਮਾਨ ਬਿਰਛ, ਹਟਕੇਰੇ ਖਵੇ ਨਦੀ ਕਿਨਾਰੇ। . . ਧਨੀ ਰਾਮ ਚਾਤ੍ਰਿਕ

57. ਕੰਧੋ ਉੱਤੇ ਰੁਖੜਾ ਕਿਚਰਕੁ ਬੰਨੀ ਧੀਰ॥

ਅ. ਗ. ਪੰ. 1387

58. Adi Granth, p. 1244.

59. ਤੂੰ ਜਾਣ ਆਪਣਾ ਰਸ।

ਤੂੰ ਏ ਅੰਗਮ ਜੋਤ, ਤੂੰ ਏ ਅਪਰ ਨੂਰ। . . ਪ੍ਰੀਤਮ ਸਿੰਘ ਸਫੀਰ।

441.

The only difference in these images is nothing but the jugglery of words. In "Katak Koonjan" (swallows) he uses a mythological image of Ravana - the ancient king of Sri Lanka - who enjoyed the beauty of Sita, the wife of Rama - an incarnation of God. As a consequence of it, he had to lose his empire and to die a dishonouring death.<sup>61</sup>

We shall discuss this image critically by putting aside another image by a modern poet, Mohan Jeet. He tries to give new meanings to the contents of the image taken from the mythological sources. In the image he appreciates Sita and comments that Ravana was a true man whereas Rama was not even a good husband as he depended on the help of others.<sup>62</sup>

Adi Granth is the influence under which these images are created. For example, we can quote the image of Rama's saving Sita from the clutches of Ravana and slaying him on the battle field.<sup>63</sup> The myth is that Ravana asked Sita's permission to love her. On being denied he did not even touch her.

61. ਏਹਨਾਂ ਖਾਰੇ ਸਾਗਰਾਂ ਥੱਲੇ      ਲੱਖਾਂ ਰਾਵਣ ਰਾਜੇ,  
 ਅਵਤਾਰਾਂ ਦੀਆਂ ਮਾਣ ਵਿਆਹੀਆਂ      ਆਪਣੀ ਆਪਣੀ ਪ੍ਰਿਥਵੀ ਡੋਬ,  
 ਅੰਗਹੀਣ ਹੋ      ਰੂਹ ਹੀਣ ਹੋ      ਬੇਖੁਦ ਹੋ ਵਿਰਾਜੇ। . . . ਪ੍ਰੀਤਮ ਸਿੰਘ ਸਫੀਰ।
62. ਉਹ ਜੋ ਧਰਤੀ ਦੀ ਹਿਕ ਵਿੱਚ ਨਹਿ ਗਈ ਸੀ      ਸਿਆਣੀ ਸੀ।  
 ਜਾਣਦੀ ਸੀ ਦੂਜੀਆਂ ਬਾਹਾਂ ਦੇ ਬਲ ਤੇ ਨੜਣ ਵਾਲਾ      ਪਤੀ ਨਹੀਂ ਹੁੰਦਾ।  
 ਤੇ ਜਿਹੜਾ ਡੋਬ ਤੇ ਪਹਿਲਾਂ ਰਜਾ ਮਰੇ      ਮੁਕਟ ਨਹੀਂ ਮਰਦ ਹੁੰਦਾ ਹੈ। . . ਮੋਹਨਜੀਤ।

63. Adi Granth, p. 875.

64. Adi Granth, p. 942.

Pritam Singh Safeer transforms the image of Adi Granth when he refuses to admit that Sita's honour was saved from Ravana. She was seduced by Ravana and as a consequence of this vicious act, came the dark end of Ravana. Mohan Jit gives an altogether different image. He praises Ravana for having self control and a strong will which are the higher qualities of a man. In the same image he appreciates Sita for committing suicide and not living with Rama as his wife as he depended upon the help of others in his fight against Ravana. This modern poet gives different meanings to this myth as he views it from a different angle. Safeer wants to show that nothing is permanent in this world. He takes the image of Ravana's end. Ravana seduced Sita, had to fight against Rama and to be defeated in the battle and thus lost his "Golden Lanka".

The imagery of Adi Granth put a deep impact on Bawa Balwant, a progressive poet. He creates the image of floating a stone in water under the influence of the following image:

The Gurmukh maketh the stones swim across the Sea.<sup>65</sup>

The purpose of Bawa Balwant, behind this image is very different. He wants to convey that the promises kept, floats the boats of hope. In another image based on an image

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65. ਗੁਰਮੁਖਿ ਸਾਇਰਿ ਪਾਹਣ ਤਾਰੇ॥

ਮ. ਗ. ਪੰ. 942.

of Guru Nanak which has influenced Professor Mohan Singh<sup>66</sup> also, Bawa Balwant wants to convey that the reading of books can never give us the consciousness which we get from the active struggle in life. This struggle awakens the man.<sup>67</sup> The image of Guru Nanak is as follows:

Cart loads of knowledge if we have; yea, if our whole  
caravan carries nothing but the loads of books;  
Yea, the loaded boats of them too; and fill up with them  
the hollows and caverns.  
Read as one may month upon month and year after year,  
Yea, read as one may life after life; breath upon breath;  
The One Thing alone is of account, the rest is all the  
prattle of ego. 68

The reason of the change in the two images of Guru Nanak and Bawa Balwant, is that Guru Nanak is giving tongue to the religious consciousness of the medieval times whereas Bawa Balwant images the political consciousness of the modern man.

69

Professor Mohan Singh turns the images of Namdev and  
70  
Guru Arjan upside down when he writes that the veil of Daropadi ran short of covering her body.<sup>71</sup> He gives a materialistic and rational interpretation to the spiritual jugglery of Lord Krishna. Adi Granth admits the truth of the

66. ਪਥੀ ਪਥੁ ਪੁਸਤਕ ਢੇਰ ਕੁੜੇ,  
ਮੇਰਾ ਵਧਦਾ ਜਾਇ ਹਨੇਰ ਕੁੜੇ। . . ਪ੍ਰੇ. ਮੋਹਨ ਸਿੰਘ।

67. ਪੜਿ ਪੜਿ ਗਡੀ ਨਦੀਅਹਿ ਪੜਿ ਪੜਿ ਭਰੀਅਹਿ ਸਾਸ॥  
ਪੜਿ ਪੜਿ ਬੇੜੀ ਪਾਏਐ ਪੜਿ ਪੜਿ ਗਡੀਅਹਿ ਖਾਤ॥  
ਪੜੀਅਹਿ ਜੇਤੇ ਬਰਸ ਬਰਸ॥ ਪੜੀਅਹਿ ਜੇਤੇ ਮਾਸ॥  
ਪੜੀਅਹਿ ਜੇਤੀ ਆਰਜਾ ਪੜੀਅਹਿ ਜੇਤੇ ਸਾਸ॥  
ਨਾਨਕ ਲੇਖੇ ਇਕ ਗਨ ਹੁਰੁ ਹਉਮੈ ਝਖਣਾ ਝਖ॥ . . ਅ. ਗ. ਪੰ. 467.

69. Adi Granth, p. 988

70. Adi Granth, p. 1082.

7

71. ਬੇਸ਼ੁਕ ਗੁੰਝ ਆਖਦੇ ਅਸਨੇਂ ਹੀ ਹੋਰ ਗੱਲ,  
ਆਖਰ ਨੂੰ ਮੁਕ ਹੀ ਜਵਾਦੇ ਹਰ ਦੋਪਦੀ ਦੇ ਚੀਰ।  
.. ਪ੍ਰੇ. ਮੋਹਨ ਸਿੰਘ।



myth of saving the honour of Daropadi by Lord Krishna.<sup>72</sup>

Amrita Pritam, in her budding and blossoming period, was highly influenced by the imagery of the saint poets. The reason was that she was immature at that time and was under the literary dominance of her father. The purpose behind the use of the imagery was quite different. It was the expression of her love for the Punjabi language, whereas the images in the Adi Granth (of the love of the peacock and the clouds and the chakor and the Moon)<sup>73</sup> are used for the expression of the love of the soul and the super-soul, God. Guru Arjan Dev's image has influenced Amrita Pritam so deep that she could not find other words for 'Khamb Vikandre' of Guru Arjan. Guru Arjan's image is :

If the wings be on sale, I'd buy them paying the price  
equal to my own,  
And lo, I'd equip myself with them and fly out  
and afar to find my God. <sup>74</sup>

Again we find on the critical study of the above images that the purpose of Amrita Pritam is different. In her image<sup>75</sup> she is addressing to her lover who is living in

72. Adi Granth, p. 982.

73. Amrita Pritam, Amrit Leharan ("Mere Dil Da Cha").

74. ਖੰਡ ਵਿਕਾਂਦੜੇ ਜੇ ਨਹਾਂ ਘਿਨਾ ਸਾਵੀ ਤੇਲਿ।  
ਤਨਿ ਜੜਾਂਈ ਆਪਣੈ ਨਹਾਂ ਸੁ ਸਜਣੁ ਟੇਲਿ॥ ਅ. ਗ. ਪੰ. 1426.

75. ਨੈ ਦੇ ਖੰਡ ਵਿਕਾਂਦੜੇ  
ਜਾਂ ਰਹਿ ਪਉ ਸਾਡੇ ਕੋਲ, ਵੇ ਪਰਦੇਸਿਆ . . . ਅੰਮ੍ਰਿਤਾ ਪ੍ਰੀਤਮੀ

in a foreign land. She requests him to live with her or to buy her wings so that she can easily go to him.

Dr. Harbhajan Singh in his poem "Harnakhash Nahin Mare"<sup>76</sup> uses the image of Narsing killing Harnakhash. In his image he shows that every day has its own god and its own place of religious worship. On every tomorrow, Prehlada takes birth and breaks the place of worship and the ideology of yesterday. He gives a beautiful idea that Harnakhash cannot be murdered as every Prehlad of the dawn becomes the Harnakhash of the dusk. This process goes on unendingly. Through this image he wants to convey that every religion, every philosophy and every style of life was progressive in its own times. The new age with its changed economic structure devalues the religious, social, political and cultural values of the past. On the sound economic foundations of its own time, it erects a super-structure of new values. In Adi Granth we find that this set of values does not change. In its imagery, Prehlad is always a saint, whereas Harnakhash is always a vicious king.<sup>77</sup> The saint poets of the Adi Granth, while imaging this myth, give us a set of fixed characters of Prehlad, Harnakhash and Narsing..

76. ਬੁੱਭ ਜੀ ਬਾਰ ਬਾਰ ਅਵਤਰੇ  
ਹਰਨਾਖਸੁ ਨਹੀਂ ਮਰੇ  
ਹਰ ਦਿਹੁ ਆਪਣਾ ਮੰਦਰ ਸਜੇ  
ਆਪਣਾ ਦਿਉਤਾ ਘੜੇ  
ਅਰਨੇ ਦਿਹੁ ਪ੍ਰਹਿਲਾਦ ਪਧਾਰੇ  
ਤੇਰੇ ਤਾੜ ਸਭ ਧਰੇ॥. . . .

ਸਰਬੀ ਦਾ ਪ੍ਰਹਿਲਾਦ ਸੰਝ ਨੂੰ ਹਰਨਾਖਸੁ ਬਣ ਜਾਏ . . . ਹਰਿਭਜਨ ਸਿੰਘ .

77. Adi Granth, p. 224.

The images of the Adi Granth<sup>78,79</sup> in which the bride (soul) is shown standing at the door of the Lord and waiting for the moment when she is given time and is called in, are used by Sultan Bahu in his image in which the soul, as a beloved, is crying and calling out at the door of the Lord.<sup>80</sup> Dr. Harbhajan Singh, a poet of higher aesthetic and poetic sensibility, images the bride clad in red, in all her pristine purity and beauty and a burning heart, is standing at the door. She is helpless because of the excess of love and desire to meet her lover. She cannot wait even for a moment.<sup>81</sup> On the critical study we find that Harbhajan Singh's image is not concerned with the spiritual affairs of the separated soul. It concerns a beautiful damsel who is separated from her lover. The delicacy of thought and the aesthetic beauty of the stanza creates obscurity whereas the image of Guru Nanak, in "Baramaha Takhari" is crystal clear and evocative. The quality of fertility is shared by both these images.

78. Adi Granth, p. 1111.

79. Adi Granth, p. 959.

80. ਯਾਰ ਅਸਾਡਾ ਰੰਗ ਮਹਨੀ, ਅਸੀਂ ਦਰ ਤੇ ਖਲੇ ਕੁਕਾਨੀ ਹੈ। . . ਸੁਨਤਾਨ ਬਾਹੁ

81. ਵੇ ਮੈਂ ਭਰੀ ਸੁੰਗਧੀਆਂ ਪਾਉਣ, ਸਜਣ ਤੇਰੇ ਬੂਹੇ  
ਵੇ ਤੂੰ ਇਕ ਵਾਰੀ ਤੱਕ ਨੈ ਕੋਣ, ਸਜਣ ਤੇਰੇ ਬੂਹੇ . . . ਹਰਿਭਜਨ ਸਿੰਘ

82

Santokh Singh Dhir and Harnam Singh Naaz are influenced by Guru Nanak alone and especially from his poetic creation - 'Babar Bani'. Whereas Santokh Singh Dhir in his book 'Patjhare Purane', is influenced by Guru Nanak's image of a lion attacking a heard of cows, Harnam Singh Naaz is impressed by Guru Nanak's refusal to attend the feast arranged by Malik Bhago - a rich landlord and money-lender. His acceptance of Bhai Lalo's ( an honest worker ) request to dine with him, inspires Harnam Singh Naaz to compose the poem 'Ik Hor Babar Bani'.

83

Sant Singh Sekhon, the well-known Marxist critic and dramatist, exploits the imagery of Guru Nanak's Babar Bani in his poem, "Ros". He transforms its images according to the Marxist point of view. Sekhon creates the image of the hypocrite Pandits offering wine to the Pathans, under the influence of Guru Nanak.<sup>84</sup> In this image, Guru Nanak reveals that in those turbulent times, it was the Muslim code that had been deciding all issues and the Qazi occupied the place of Lord Krishna.

The image of a 'Simbal' tree is exploited by Sukhpal Vir Singh Hasrat. He uses this image for a different purpose. "In the Street of the Beloved, the Simbal tree grows. The lover knows that nothing is to come out of it, but he goes there." This transformation is made by Hasrat

82. Santokh Singh Dhir, Pat Jhare Purane, Ludhiana, Lahore Book Shop.

83. Harnam Singh Naaz, Ik Hor Babar Bani, included in "Kalman De Rishte", Nangal, Panjabi Likhari Prakashan.

84. Adi Granth, p. 903.

for the purpose of justifying man's mad pursuit of woman, which is satisfying the need of sexual indulgence for the man. In this image, he seems to be impressed by the following stanza of John Keats:

What mad pursuits,  
What struggle to escape.<sup>85</sup>

Jasbir Singh Ahluwalia exploits many images of the saint poets of the Adi Granth at pages 19, 24, 44, 47-48, 49, 57, 58, 61-62, 80-81 and 90 of his book, 'Kagaz Da Ravan'. The image of the five brothers marrying Daropadi alone and Daropadi's becoming the source of their enjoyment, is exploited by Jasbir Singh, symbolically, for the five demons (lust, wrath, greed, avarice and false attachment) who are seducing the human body. Hinting at the helplessness of Lord Krishna to save her honour and Daropadi's getting naked at the court of Kaurvas, Ahluwalia says that for this dishonouring of Daropadi, both the Pandvas and Kaurvas were to blame. The mythological image of king Janmeja in the Adi Granth, is successfully presented as an image for the leader of the ruling class in the modern context and through the modern idiom.<sup>87</sup>

Following Sadna, Shiv Kumar Batalvi creates an image of the sacred water of the Ganga river. He says that this

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85. John Keats, Ode to the Grecian Urn.

86. Adi Granth, pp. 225 and 954.

87. Jasbir Singh Ahluwalia, Kagaz Da Ravan, p. 47.



holy water cannot satisfy the hunger of 'Chatrik'. This image of Shiv Kumar Batalvi is appreciable because of its symbolical value and the qualities of brevity, intensity and fertility. The image of Saint Sadna which influences Shiv Kumar Batalvi is given below:

88

The Chatrik wails but for one Svanti drop from on high.

The younger generation of poets is very much inclined to exploit the imagery of the Adi Granth. The beauty of the imagery in the modern poetry, is that they are not imitators like the poets of the 'Kissa Kavya' Period in Punjabi literature. Awakened by the modern literary and political consciousness and also armed with the latest developments in the literary theory of the world literature, they are busy doing new experiments in the field of imagery. The psychological insights in the depth of human mind is noticed in their images. These poets try to penetrate in the deep caverns of the human mind and the objective reality. For example, Satti Kumar uses the image of a fish out of water. He gives his own interpretation of the meanings of this image. He conveys that the fish, fallen on the sandy banks, is not suffering because of her being separated from water, but for the fear of being fried in the

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88. ਏਕ ਬੁੰਦ ਜਲ ਕਾਰਨੇ ਚਾਹਿਕੁ ਦੁਖੁ ਪਾਵੈ॥  
ਪ੍ਰਾਨ ਗਏ ਸਾਗਰੁ ਮਿਲੈ ਫੁਲਿ ਕਾਮਿ ਨ ਆਵੈ॥

ਅ. ਗ. ਪੰ. 858.

pot full of boiling oil.<sup>89</sup>

Whereas in the Adi Granth, we find this image meaning that the fish wants to go to the water again, which symbolically means the separated soul trying to merge in God again.

The Naxalite School of poetry in Punjabi literature is the poetry of reaction against the existing political system - Capitalism. They want to revolutionise the Indian society without any loss of time. For this purpose, the poets of this school exploits the imagery of the saint poets of the Adi Granth. They hold in great esteem the sacrifices of the Sikh Gurus and their disciples. For example, Pash, a representative poet of this movement, in his image<sup>90</sup>, is influenced by the following image of Guru Nanak:

The mind is the (wild) elephant in the body's woods.<sup>91</sup>

89. ਤੜਪਦੀ ਹੈ ਮਛਲੀ      ਤੜਪਦੀ ਹੈ ਚੇਤ ਉੱਤੇ . . .  
ਇਸ ਨਈਂ ਨਹੀਂ ਕਿ      ਵਿਛੜ ਗਈ ਜਲ ਨਾਲੋਂ  
ਬਨਕਿ ਇਸ ਨਈਂ ਕਿ      ਸੋਚ ਉਸ ਦੀ 'ਚ ਉਬਲ ਰਹੀ ਹੁੰਦੀ ਹੈ  
ਕੜਾਹੀ ਤੇਨ ਦੀ।      .. ਸਤੀ ਕੁਮਾਰ

90. ਬਟਨਵਾਂ ਕੁਚਲਦੀਆਂ ਤੁਰੀਆਂ ਜਾਣ  
ਮਸਤ ਹਾਥੀ ਵਾਂਗ।      ਇਕ ਸਮੁੱਚੇ ਮੁਨੱਖ ਦੀ ਚੇਤਨਾ। . . ਪਾਸ਼

91. ਮਨੁ ਕੁੰਚਰੁ ਕਾਇਆ ਉਦਿਆਨੈ॥

ਅ. ਗ. ਪੰ. 221.

In the Adi Granth, the human mind (the elephant) is imaged trampling the undergrowths in the wood of the human body. This image is transformed by Pash for a different purpose. The happenings in the modern society, like wine intoxicated elephants, are crushing the consciousness of the man.

The reason behind this transformation is that the modern man is involved in the struggle for existence in the world and this sharp struggle has changed the nucleus of his intention from his inner struggle of purifying his self by meditating over the subtle relationship of the human soul and God, into a continuous struggle against the adverse circumstances existing in the modern society. The creative personality, historical individuality and the aesthetic sensibility of the poet are touched by the injustice around him and by the exploitation of the man by man in the existing social and political system. The reaction of the poet gives birth to the revolutionary poetry of this school. For example, in his poem, "Lanka De Inqalabian Nun",<sup>92</sup> Pash propounds the idea that the kings and the rulers in all lands and at all times are exploiters. In the image he shows that Rama and Ravana are alike for the ordinary people. The distinction between them disappears at the time when the exploited masses become conscious of it. Whereas in the Adi Granth, Rama is the representative of godly forces and Ravana is the embodiment of viciousness.<sup>93</sup>

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92. Pash, 'Udyan Bazan Magar',

93. Adi Granth, pp.875 and 942.

The comparative study reveals that the modern poet is more critical and analytical about his relations with the objective world around him, whereas the saint poets gave more importance to the inner struggle of their being.

The change and the transformation in imagery is because of the changed circumstances. C. Day Lewis says, "Every image recreates not merely an object, but an object in the context of an experience".<sup>94</sup> For example, Om Parkash Sharma, a famous poet of the Naxalite School of poetry, takes the myth of Krishna Sudama Friendship and transforms it. The modern Sudama is not satisfied with the gifts given to him, alone, by Krishna. Sudama feels that he is one among the poor people of the whole state.<sup>95</sup> He strongly condemns Krishna for offering gifts to him alone when all others were dying the death of starvation in the State. He strongly criticises Krishna for his luxurious living. This image of Om Parkash Sharma is created in reaction to the following image of Saint Kabir in which he creates a romantic picture of Lord Krishna playing on the flute in the woods by the side of the river Yamuna and Radha is fascinated by him:

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94. C. Day Lewis, The Poetic Image, p.29.

95. ਪਰਮੇਂ ਸੁਦਾਮਾ ਨੱਖਾਂ ਸੁਦਾਮਿਆਂ ਦਾ ਪ੍ਰਤੀਕ ਹਾਂ।  
 ਤੇਰੇ ਰਾਜ ਅੰਦਰ ਲੁਟੀਦਿਆਂ ਦਾ ਪ੍ਰਤੀਕ ਹਾਂ। . . . ਓਮ ਪ੍ਰਕਾਸ਼ ਸ਼ਰਮਾ

Where there is thick growth of the Tulsi-plant,  
 there is the wood in which Lord singeth with joy.  
 Seeing his sight the Shephardess is enraptured...<sup>96</sup>

This image again is transformed by Jagjit in his poem 'Kala-Til' in which he shows that Krishna, himself, is fascinated by the beauty. This image is created metaphorically for the mole on the cheeks of a beautiful young girl.<sup>97</sup> This transformation of the image of Kabir by Om Parkash Sharma and Jagjit shows that the modern poet does not follow blindly, but tries to see the reality of the past and the present, with his own eyes and thus pronounces his own verdict on the reality.

-O-O-O-

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96. ਆਸ ਪਾਸ ਘਨ ਤੁਰਸੀ ਕਾ ਬਿਰਵਾ ਮਾਝ ਬਨਾ ਰਸਿ ਗਾਉਂ ਰੇ॥  
 ਉਆ ਕਾ ਸਰੂਪ ਦੇਖਿ ਮੇਰੀ ਗੁਆਰਨਿ ਮੈ ਕਉ ਛੇਡਿ ਨ ਆਉਂ ਨ ਜਾਹੁ ਰੇ॥

ਅ. ਗ. ਪੰ. 338.

97. Jagjit, Sangharsh, (Poem - 'Kala Til').



## C O N C L U S I O N S

## CONCLUSIONS

Adi Granth is the repository of the essence of Indian philosophy of about five centuries - the period which is the period of a religious revolution in Indian history. The Hindu religion, which had become merely a body of some set rites, ceremonies and formalities, was lacking soul. Brahmins were busy in the parasitic money collecting business which they called the so-called priesthood. The people of the lower classes, the exploited millions, were kept at a distance from the sacred religious books. The fear in the minds of the ruling exploiting classes and their faithful religious agents, the Brahmins was that if the pro-humanistic philosophic thoughts of the ancient religious texts came in the easy approach of the down-trodden people, they would, themselves interpret the religious texts and it will put into danger their thrones and the immorally grabbed religious authorities. The Adi Granth contains the humanistic ideology of the revolutionary saints who were preaching truth for the masses and were in an attempt to make spirituality within the easy reach of the ordinary people. The Adi Granth is a joint endeavour of the saint poets who wanted to interpret the ancient religious texts according to the changed circumstances. They also created

some original philosophic thoughts in their verses which were the very need of the day. So the saint poets of the Adi Granth, the harbingers of the Religious Revival Movement (Bhakti Movement) in India, had a revolutionary task to perform.

A critical study of the imagery in the Adi Granth reveals quite clearly that these saint poets were not against the ideology of the Vedas. They were against the formal religious practices of their times. The religious practices and conventions were so stagnant as to emit an evil smell as the Hindu religion was reduced to a set of rituals and rites and the essence of it was forgotten and ignored. Guru Ramdas wanted the Hindus to examine the Vedas and Puranas to know that every age has its own Dharama. The Vedas accept and propagate the glory of the Name of God and commend the song of loving adoration. Guru Arjan fails to understand the reason why a man is not enshrined even after hearing the four Vedas and the eighteen Puranas. Guru Nanak is of the opinion that being wise through the teachings of the guru, the man can understand the Vedas and with the light of their knowledge, can understand the truth of the world.

The religion of the saint poets is very simple. In their various images - appreciating or deprecating other religions or religious sects, we can form a body of religious thought. About the origin of the world,

they say that all around there was dusk like atmosphere and from it, the universe was created by God. God is the Creator. All the gods - Brahma, Vishnu, Shiva and others, all the ten incarnations - Krishna, Rama, etc. are His creations. All the evil spirits like ghosts and goblins and also the whole world resided by various living species, are created by Him. The whole universe is His play and when He so wills, He patches up everything like a Juggler. Maya and its five allies (false attachment, avarice, greed, lust and wrath) are the enemies of human beings. The saint poets instruct the man to remain away from their snares and nets. Involvement in the world and its objects is contrary to the spiritual achievements. One is expected to love God and contemplate His Name. Religious formalism, caste-ism and dogmatism is denounced. There is no need of going to the pilgrim stations, because God is within the man, who is created by Him in His own Image.

After death, one is to submit the accounts of his good and evil deeds to Dharamraja. No one can help the man at that time. The vicious persons are tortured and the saints are given honourable places at the court of God.

Human life is a blessing from God and one should not waste it away. Even the gods crave to take birth like human beings so that they may get one more chance to transcend spiritually. The saint poets advise the human

beings not to usurp the rights of others but share their all with the fellow human beings. Higher social, religious and political morality is preached through images, which are used to pronounce their verdicts on the reality of the objective world around them. For ex

The saint-poets of the Adi Granth had so sharpened poetic sensibility and had such a keen sense of observation and judgement that even the minutest possible articles could not escape being used as images by them. The existing social, political, economical, religious and cultural situations are exploited by them. In order to pronounce a verdict on the reality of the day and to teach the innocent and ignorant human beings, the historical and mythological sources are also used in imagery. Guru Nanak uses the image of the injustice done by the magistrates in the law-courts by accepting bribes. Even the witness would give a false statement if his palm was greased. He also pictures the scene of the forcible tax-gathering by the servants of the rulers. In 'Babar-Bani', he images the collecting of offerings by force. Guru Arjan creates the image of an Indian festival - Holi - for the purpose of instructing the human beings to serve the saints with willingness and pleasure. The creation (through imagery) of the horrible hell and the dreadful way leading to it,



serves the purpose of making the people conscious about the fruit of goodness and the punishment of viciousness.

All the saint poets of the Adi Granth believe that the worship of God is not the torturing of the human body but the disciplining of our lives and thus transcending spiritually. Inhaling, out-haling and holding of breath; dyeing one's robes in ochre and wearing a special type of coat; close-cropping one's hair and keeping a knotted tuft; roaming about naked, keeping matted hair and practising yoga; begging from door to door, getting the ears torn and becoming a mendicant; all these are of no avail.

## II

All art and literature is the fruit of man's aesthetically exploring the whole universe in order to satisfy the man's hunger - emotional, spiritual, economic, social, political - and to feed one's curiosity by aspiring to know the unknown and to achieve the desired ideal by creating fantastic worlds of perceptible figures. Human labour, in all its forms, is the basis of the artistic creation and it shapes man's aesthetic sentiments. The subject-matter of all art is man's aesthetical relations to the

objective world around him and its development is conditioned by the development in the socio-economic structure of the society.

The study of all the ancient literatures of the world, reveals that poetry deals with man's struggle to survive against the forces of nature. It also expresses man's wonder on the miraculous happenings that he experiences. The instinct of curiosity leads him to search the hidden regions so as to erect an image of God - an ideal figure - which is the artistic production of his poetic sensibility penetrating into the soul of everything around him.

The poet is the 'singing suffering' of humanity. The rhythm in the whole poem and the pattern created by the images, makes the tidal waves in the psyche flow and thus harmonises the working of the inner world and systematises the roaring torrential flow of water of the mountainous region of our minds. Thus the poet systematises the chaotic world of emotions by presenting them through images and the images grow from the ordered state of his feelings and memories. Even a tiny image, in itself, is a pattern, a system, an organized existence.

The poetic image served many purposes in poetry. If there is no image, there will be no poetry because by

its very nature poetry is sensory and concrete. Poetry, while satisfying man's aesthetic hunger, shapes man's spiritual, emotional, cultural, ethical and intellectual world. Intellectual activity is involved when we are to find the relationship between two distant realities depicted in poetry through the use of two or more images in the same poem. When properly woven in the texture of poetry, the congruous imagery serves as a second line of action running parallel to the real and thus multiplies the desired impact upon the readers. Its appeal becomes the more effective as it influences the reader through the sensuously perceptible faculties.

Imagery is not only the soul but the whole of a poem. It is imagery alone that enables the poet to discuss and express the intangible celestial matters through the concrete terrestrial objective reality around him. The abstract spiritual ideas and subtle thoughts are saved from becoming obscure and misty only through the use of poetic imagery. The saint poets of the Adi Granth by creating beautiful, congruous and fertile images, gave an unlimited wealth to literature. In Adi Granth, we find the selection of images conditioned by the necessity created by its didactic purpose. This sacred text reveals the struggle and antagonism between God and Maya, materialism and idealism, theism and atheism and virtue and vice.

In order to study the imagery in the Adi Granth, it was found that the concept of poetic image evolved by the western critics, did not serve our purpose. The reason is that the saint poets did not want to manufacture lifeless wooden figures. They had a purpose of preaching truth and teaching a way of life to the down-trodden. So, we had to work on the theory of the poetic image. We reach the conclusion that a poetic image is the aesthetically chiselled, sharpened and imaginatively particularised artistic expression, in rhythmical and heightened language, of the sense perceptible word-picture concerning a perfect fragment of an experience charged with emotions or passions, concerning some lofty idea advocating some aspect of the poetic truth in order to pronounce, however, tiny, a veiled verdict on reality.

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